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**THE UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE**

***AN ARABIAN NIGHT*  
A ONE-ACT CHAMBER OPERA**

**A DOCUMENT  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirements for the  
Degree of  
Doctor of Musical Arts**

**By  
BRYAN STANLEY  
Norman, Oklahoma  
2002**

UMI Number: 3040843

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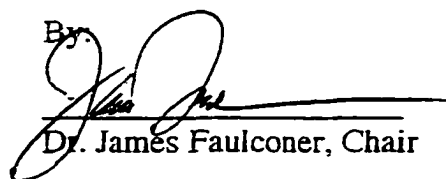


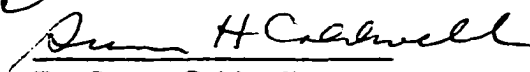
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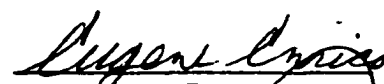
**AN ARABIAN NIGHT**  
**A ONE-ACT CHAMBER OPERA**

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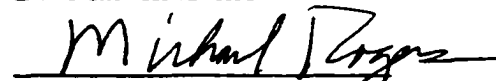
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## TABLE OF CONTENTS

LIST OF TABLES.....	v
LIST OF ILLUSTRATIONS.....	vi
CHAPTER ONE: INTRODUCTION.....	1
CHAPTER TWO: SYNOPSIS.....	3
CHAPTER THREE: ANALYTICAL REMARKS.....	7
APPENDIX A: TABLE OF MOTIVES.....	32
APPENDIX B: FULL SCORE.....	33
Orchestral prelude.....	35
Prologue.....	45
Scene One.....	58
Scene Two.....	157
Scene Three.....	181
Scene Four.....	202
Scene Five.....	209
Orchestral interlude.....	239
Scene Six.....	248
BIBLIOGRAPHY.....	325

## TABLES

Table	Page
1. The cast and voice types in <i>An Arabian Night</i> .....	3
2. Instrumentation of <i>An Arabian Night</i> .....	29

## ILLUSTRATIONS

Figure	Page
1. Relative durations of the scenes in <i>An Arabian Night</i> .....	7
2. Harmonic modulation, Scene One, mm. 416-418.....	8
3. Pieces as tonal oases in <i>An Arabian Night</i> and their keys, and the dramatic event which is underscored.....	9
4. Pentatonicism in the Tibetan Merchant's music, Scene Three, mm. 637-644.....	10
5. Sheherazade's aria, recitative style, mm. 77-79.....	11
6. Word painting in the orchestra. Prologue, mm. 40-43.....	12
7. Word painting, mm. 530-531.....	12
8. Princess Strahl's aria, strophic design, Scene One. mm. 127-217.....	14
9. The Vizier's music in Scene One, mm. 245-412.....	16
10. The octet: dynamics, tonalities, and graph of the overlapping vocal parts.....	19
11. First theme, as played by the oboe, and tonalities of the sonata-allegro, Scene Two, No. 26.....	21
12. Formal design of Scene Two: a sonata-allegro form and binary <i>duettino</i> .....	22
13. Prince Ahmad's aria and the remainder of Scene Five, mm. 748-828.....	24
14. The beginning of Scene Six to Princess Strahl's rescue, mm. 848-903.....	26

## CHAPTER ONE

### INTRODUCTION

The project is comprised of two parts: a full score of a one-act comic opera entitled *An Arabian Night*, based on an original libretto; and a supporting written document entailing analytical and dramatic concerns of the work. The opera is scored for approximately eighteen singers and chamber orchestra, including four violins, two violas, two cellos, one double bass, flute, oboe, clarinet, bassoon, two horns, harp, and percussion. Performance length is approximately sixty minutes, and the act is comprised of six scenes and a prologue. The opera is loosely based on a story collected by Thomas F. Burton, an English historian, entitled *Supplemental Tales to the One-Thousand and One Arabian Nights: Prince Ahmad and the Fairy Peri-Banu*.<sup>1</sup>

This opera is designed for professional opera companies and college opera programs. The conventional treatment of the genre will allow the possibility of preparation and performance within a production period of two to four months. Though challenging, the score does not demand unusual or unconventional vocal techniques so as to not require inordinate preparation time for the performers. One exception is the throaty drone in Scene Three, comically intoned by strolling Tibetan

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<sup>1</sup> Burton, Richard F. *Supplemental Nights to the Book of the Thousand Nights and a Night*. (London: By the Burton Club, 1900), 4:419-487, 600-616.

monks. The opera contains a plethora of roles, as is often the stipulation for any opera to be performed in a collegiate opera program.

Changes in stage scenery are intended to be efficient for ease of performance. The music is continuous, allowing smooth musical transitions from one scene to another. The set can be minimal, but if stage design is more elaborate, an optional repeat is supplied for the orchestral interlude between Scenes Five and Six to allow for a longer scene change.

### **Analytical Commentary of the Score**

The first portion of the commentary examines the overall shape of the score. Afterwards, several specific areas in the opera are discussed, citing salient points pertaining to formal structure, analytical details, and other practical concerns as they relate to the drama and to an effective performance of the work. Choices of specific areas examined in this study were based upon the following criteria. The selected sections are arias or ensemble pieces, or the sections occur at a critical moment in the drama. Some of the discussion does include overviews of entire scenes. Several analytical charts are supplied to enhance and supplement information on each given musical section. Appendix A supplies several important motives in the score.

## CHAPTER TWO

### SYNOPSIS OF LIBRETTO

The plot of the fantasy tale is simplistic and contains a convenient and sweeping happy resolution of the plot, thus making the story especially accessible to a younger audience. Aside from a professional or collegiate production, the story and a piano reduction of the score, with possible abridgements, offer possibilities for an opera community outreach program.

The casting of voice types is listed in the following table.

**Table 1. The cast and voice types in *An Arabian Night*.**

<b>The Sultan</b>	<b>Baritone</b>
<b>Sheherazade</b>	<b>Mezzo-soprano</b>
<b>The King of Bangladesh</b>	<b>Bass-baritone</b>
<b>Princess Strahl eines späten Mittwochnachmittags, his half-German ward</b>	<b>Lyric soprano</b>
<b>The Nanny, the princess's attendant</b>	<b>Mezzo-soprano</b>
<b>Prince Husayn</b>	<b>Baritone</b>
<b>Prince Ali</b>	<b>Baritone</b>
<b>Prince Ahmad</b>	<b>Tenor</b>
<b>Grand Vizier, assistant to the King</b>	<b>Tenor</b>
<b>Field Judge</b>	<b>Speaking role</b>
<b>Fairy Peri-Banu</b>	<b>Coloratura soprano</b>
<b>Tibetan shopkeeper</b>	<b>Tenor (or soprano)</b>
<b>Burmese Merchant</b>	<b>Baritone</b>
<b>Four harem girls ( four women in Baghdad)</b>	<b>Three sopranos &amp; a mezzo-soprano</b>
<b>Other street criers and court attendants</b>	



## **Prologue**

In the bedroom of an Indian palace the Sultan beckons his legendary heiress to recite another one of her tales. As Sheherazade begins her story in an aria, the audience is drawn to the mainstage where her story unfolds.

## **Scene One**

Sheherazade's tale is set in a royal palace in Bangladesh. Despite the harem girls' protests, the King of Bangladesh calls upon his half-German ward, Princess Strahl, to sing to the court. After the princess relates a short, fanciful tale, the King ponders to which of his three love-struck royal sons he should grant marriage to the princess. At the Vizier's recommendation, they try an archery competition to determine a winner. Prince Husayn and Prince Ahmad tie when their arrows fly the same distance, and Ali's arrow disappears, thanks to the magical mischief of Fairy Peri-Banu, who secretly has her eyes set on Prince Husayn. Nobody seems to understand that Princess Strahl desires Ahmad; the resourceful Vizier suggests another contest. He suggests that the three sons depart separately to foreign lands and bring back the rarest wonder for their King. The court breaks off, and the princes agree that when they return from their quests, they will rejoin at a fork in the road still some distance away from the palace.

## **Scene Two**

As Sheherazade continues to spin her tale, the scene changes to a Baghdad street market. Prince Husayn wanders into a throng of vendors. He purchases (from an attractive lady merchant) a flying, magic carpet. Unbeknownst to him, it was Fairy Peri-Banu who sold him the carpet. The prince falls in love with her and promises to return to Baghdad.

## **Scene Three**

Prince Ali goes to a Tibetan marketplace and finds his arrow stuck in a shopkeeper's gilded apple. The apple can magically cure any disease with a whiff of its scent. Prince Ali is skeptical at first, so the Tibetan merchant offers to bill him later.

## **Scene Four**

From a corner of the stage, the audience sees Ahmad excitedly admiring his newly purchased magic telescope, sold to him by a Burmese Merchant.

## **Scene Five**

The brothers reunite at a chosen fork in the road to display their treasures. Prince Ali tries Ahmad's telescope. Looking hundreds of miles away, he sees the princess on her deathbed. The distraught trio devise a plan and race home on Husayn's flying carpet.

### **Scene Six**

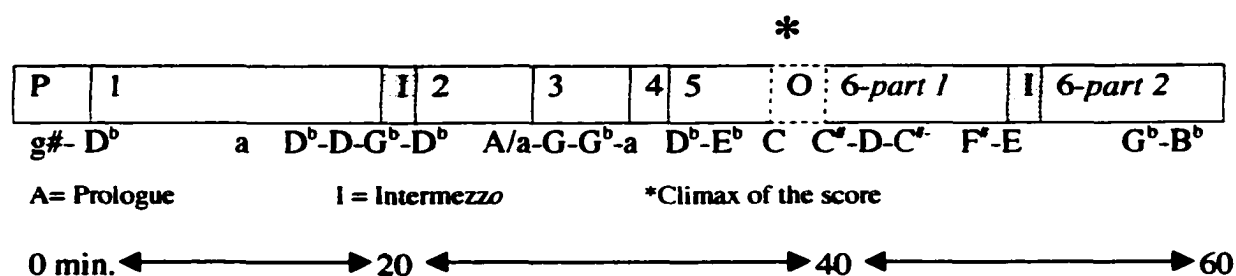
**In a bedchamber, the royal Nanny and King fret over the sick princess. The princes return, and Ali revives the princess with his golden apple. The princes present their gifts, and the King awards Ali the bride, but not without a degree of uncertainty. An uproar ensues, and the magic fairy swoops in. She chastises Husayn for his tardiness, and punishes him with a marriage proposal. Husayn is only delighted. The Tibetan shopkeeper also appears and demands Ali's hand in marriage to his attractive daughter as payment for the potent apple. Prince Ahmad is left to marry Princess Strahl, and the two of them sing in bliss. General rejoicing concludes the opera.**

### CHAPTER THREE

#### ANALYTICAL REMARKS

The one-act opera is organized into a prologue and six scenes with a performance time of approximately sixty minutes. Interspersed are two intermezzi, one located between Scenes One and Two and the other at the bisection of Scene Six. An orchestral interlude follows Scene Five. Each intermezzo revisits the scenario between the Sultan and Sheherazade that first takes place in the Prologue. The recurrence of these two characters helps to unify the score, and their continual dialogue reminds the audience that the mainstage action is a pictorial representation of Sheherazade's narrative.

Fig. 1. Relative durations of the scenes in *An Arabian Night*, including tonalities.



Scene four, set in Burma, has the brevity of the intermezzi and serves to move the dramatic pacing between Scenes Three and Five. Scenes One and Six, the longest and most complex scenes in the score, are set in the royal palace in Bangladesh.

The opera features frequent modulation, chromaticism, and fields of implicit tonality. (Traditional roman numerals are used to cite these implied tonalities in the further illustrations.) Frequent harmonic modulations occur in support of the action on stage. For example, a Wagnerian bit of harmonic twist underscores the excitement brewing for the princes' upcoming treasure hunt, realized with a deceptive shift from B-flat major to B major (see figure 2). In sharp contrast, the opening measures of Scene Three feature static harmonic motion in a repetitive triadic figure designed to conjure exoticism in the Tibetan scene. See pages 181-184 in Appendix B.

**Fig. 2. Harmonic modulation, Scene One, mm. 416-418.**

416 **23 King** *con più moto*

Sons, with my gold. go ye to dis-tant

416 *con più moto*  
*mf*

piano reduction

418

lands, but each his sep'-rate way—

419 *rall.* *a tempo*

The figure displays a musical score for measures 416 to 418. The top system shows the vocal line for the King, starting at measure 416 with the lyrics 'Sons, with my gold. go ye to dis-tant'. The piano part is a reduction, starting at measure 416 with the marking 'con più moto' and 'mf'. The bottom system shows the vocal line continuing at measure 418 with the lyrics 'lands, but each his sep'-rate way—'. The piano part continues at measure 419 with the markings 'rall.' and 'a tempo'.

Such as the opening of Scene Three, the score contains a number of tonal oases, short episodes written in a clear-cut tonality. The presence of these various oases within a greater, chromatic environment lends a tonal collage effect that underscores the fantastical nature of the story. D-flat and G-flat are the most commonly recurring tonalities, thereby supplying tonal cohesion to the score. Tonal oases often feature an aria or ensemble piece marked by traditional cadences and important secondary keys, (thus making a concert performance of the excerpt manageable). Often, a tonal oasis can be found at a moment of dramatic respite. For instance, in Scene One, after the harem girls complain incessantly, Princess Strahl's sprightly aria in D-flat major settles the court. The first and second strophes end with an authentic cadence and feature motion toward and away from the subdominant. Ahmad's aria and half of the octet are also set in D-flat. These pieces will be further discussed. Figure three lists several tonal oases in the score.

**Fig. 3. Pieces as tonal oases in *An Arabian Night* and their keys, and the dramatic event which is underscored.**

<i>Musical section</i>	<i>Location in score</i>	<i>Tonal center(s)</i>	<i>Important cadences</i>
Sheherazade's aria	No. 3	C-sharp/D-flat and B pedal tones	polytonal material, open-ended
Princess Strahl's aria	No. 8	D-flat and F	No. 9 and m. 210-217
Octet	No. 19	D-flat and G-sharp	m. 399
Princes' Scene I trio	No. 24	G-flat	m. 455
Ahmad's aria	m. 757	D-flat and E-flat	m. 788
Love duet, Ahmad and Princess Strahl	No. 64	G-flat	m. 1148-1149
Final chorus	No. 65	B-flat	Last measures

The tonalities cited in figure 3 comprise a pentatonic pitch set. Interestingly, the essential Tibetan merchant, who sells Ali the golden magic apple, possesses a pentatonic theme (see figure 4). The key of D-flat is especially emphasized, a tonality associated with the princes' romantic destinies. B-flat is used as a framing device in the opera, as the tonality of the final ensemble, the same initial bass note that starts Scene One, and the same added harmonic tone in the first measures of the opera.

Fig. 4. Pentatonicism in the Tibetan Merchant's music, Scene Three, mm. 637-644.

Tibetan Merchant

Look toward the Tib-et-an high-lands whence this ap - ple was pro -

cured. It drank from hol - y foun-tains of clean - glac-ial wat - ers.

The tonal oases also have a greater dramatic purpose in the opera. In many moments of tonal clarity, an underlying moral theme in the opera surfaces: love in its various forms, fraternal, brotherly, and romantic, ultimately insures the good fortune of the opera's protagonists. This phenomenon is best exemplified by the common key and melodic fragments shared between the brothers' Scene One trio (No. 24), and Princess Strahl and Ahmad's concluding love duet in Scene Six (No. 64).

### **The Treatment of Text**

The sung word is usually treated more lyrically in the more poetic portions of the libretto. Most parts of the libretto resemble regular prose or dialogue, and they are set in a more declamatory vocal style. In some instances, the text is treated in a recitative-like style, where the text is sung in a rhythm emulating natural speech. Figure 5 shows the recitative style as sung by Sheherazade at the end of her aria.

**Fig. 5. Sheherazade's aria, recitative style, mm. 77-79.**



In many instances, the orchestra engages in word painting. In the Prologue, circular, contrapuntal figuration in the orchestra illustrates the Sultan's "lazy smoke rings" (see figure 6). The theme that begins the opera is worked into this counterpoint. Sometimes melismatic vocal lines emphasize the text. In figure 7,



Husayn and the Fairy sing the word “flown” on a melisma, thereby capturing the wonder and excitement of their magic carpet.

Fig. 6. Word painting in the orchestra, Prologue, mm. 40-43.

**Sultan**

smoke my favor-ite pipe and the laz-y smoke rings rise is the - morn - ing

Fig. 7. Word painting, mm. 530-531.

**Fairy**

flown, will be flown,

**Husayn**

Flown? Flown?

The vocal treatment of the text helps to reinforce mood, dramatic pacing, and specific musical effects in the score. These various treatments of the text reflect the fluctuating dramatic dynamics of the libretto.

### **Princess Strahl's Aria**

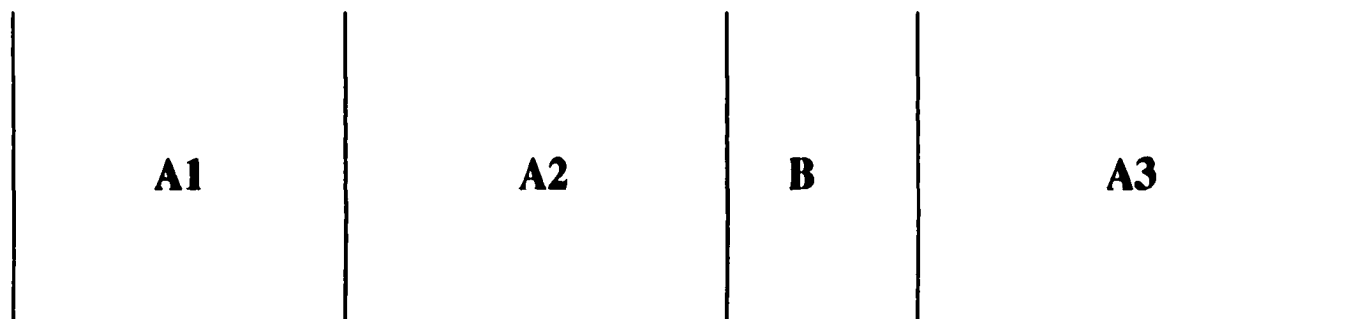
**Princess Strahl's aria is an entertaining narrative for the court. The aria is accompanied by a frothy orchestral accompaniment scored for high muted strings, harp, and running filigree in the wind parts. In casting her character, the singer should be an ingénue, vivacious and petite to best match the Princess's musicality.**

**The princess's narrative foreshadows and parallels the opera's plot. Her imaginary subject, Princess Periz, must choose, like Princess Strahl, a husband from three suitors. In her story, Princess Strahl describes how these three suitors must journey to foreign countries to find a rare gift. She sings of the "poet" who wins Periz's hand, implying her preference for Ahmad, the most poetic of the three brothers. At every reference to the poet, the music shifts from a metric feel of three into a feel of one, as if her thoughts of him increase her heartbeat. Her aria supplies symbolic opportunities for clever staging as she sings, gestures, and interacts with her courtly audience.**

**Through the aria's tonal allusions, the princess's story reveals several other connections to the opera's plot. Strophes one and two start in the subdominant, G-flat, the same key of the Scene Six love duet that the princess and Ahmad blissfully sing. Also, the direct modulations into F Major reflect the whimsy of Strahl's story telling.**

**The princess' aria contains three strophes and a diversionary, developmental midsection. Strophes one and two are each eighteen measures long. The beginning of the third strophe is truncated, dovetailing directly out of a short, developmental section that precedes it. The remainder of the third and last strophe is extended to**

**Figure 8. Princess Strahl's aria, strophic design, Scene One, mm. 127-217.**



14

D<sup>b</sup>: IV-----F: IV-I-D<sup>b</sup>: IV-I etc.

c#: I-I-VII  
e:V

F:IV----D<sup>b</sup>

→ iii-----I  
deceptive  
cadence

**Allegretto**

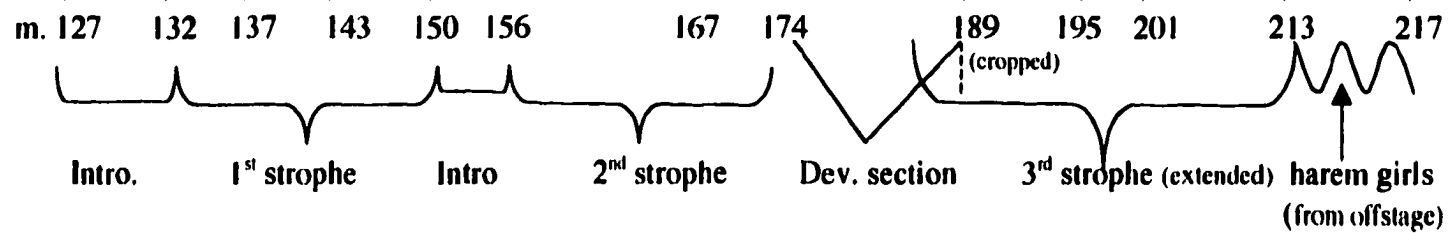
**no. 8**

**9**

**10**

**11**

**12**



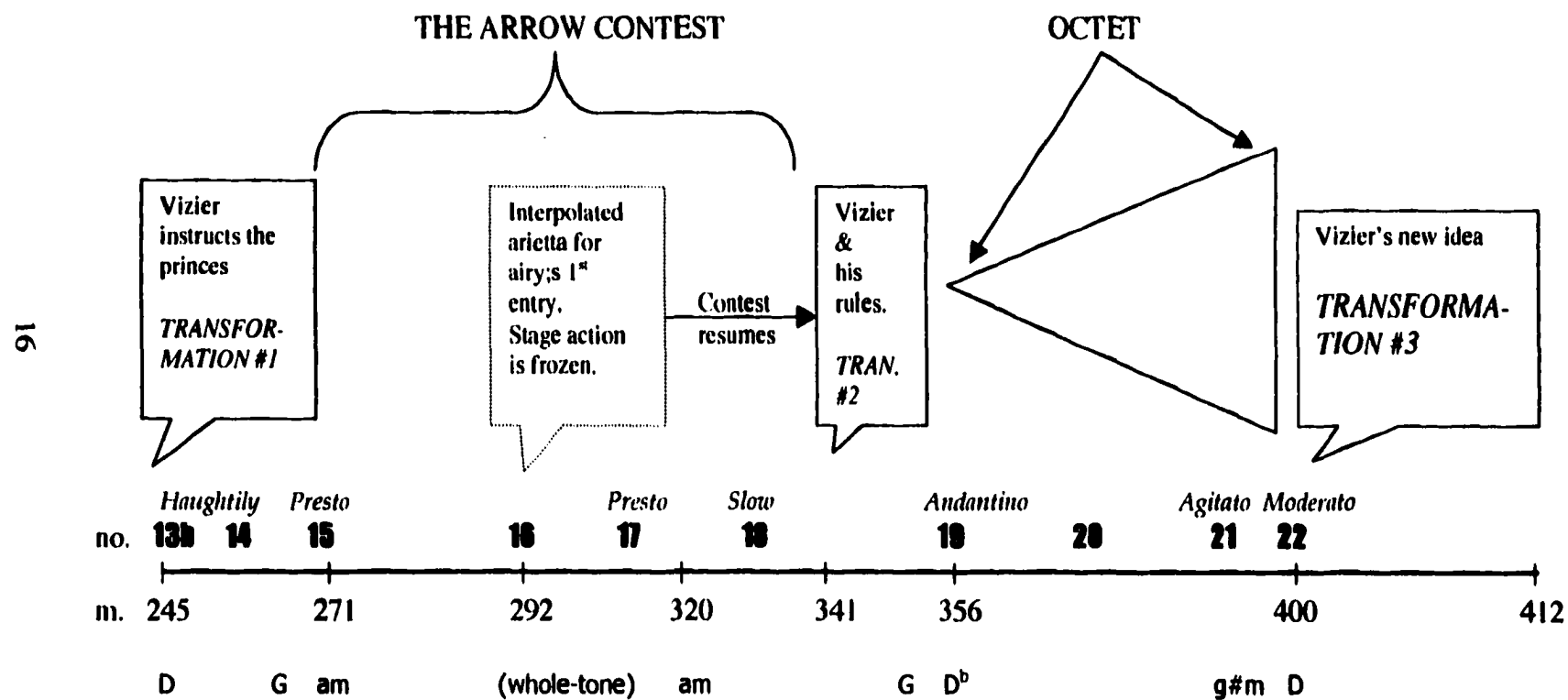
emphasize the moral of her tale (see figure 8). At the end of each strophe, such as at No. 9, a passing augmented triad (F-A/Bbb-Db) forecasts the harmonic color used at the magic fairy's entrance (No. 16). The princess's closing vocal flourish is similar to the fairy's upcoming melismatic passages, thereby hinting at the fairy's future importance to the plot. The descending, dotted melodic motive, first present in measure 137, frequently recurs in other places in the opera. Musical material from Princess Strahl's aria also reappears in the last scene during the triumphal hailing of the fairy and her newly betrothed, Prince Husayn. The reuse of the Princess's music in Scene Six signals that the events forecasted in her aria are coming to fruition.

### **The Role of the Vizier in Scene One**

The Vizier is a dramatic catalyst in Scene One, for the King always depends on the Vizier's resourcefulness and ideas to determine the princes' course. After the Vizier's motive makes an initial appearance alongside the King's motive in the scene's opening, the Vizier's motive reoccurs in three different musical transformations as the scene progresses (see figure 9).

The Vizier's first piece of advice to the King is to conduct an archery competition for the princes. As the Vizier gives his instructions, his motive receives its first musical transformation where the cello and violin "haughtily" play a simple, two-voice allemande (m. 245). In the motive's second musical transformation, when the competition goes awry (when Ali's arrow is lost), the Vizier interjects to police the situation (m. 341). His music upsets the fairly regular metric pattern, and the orchestra is infused with renewed counterpoint and chromaticism that reworks his

Figure 9. The Vizier's music in Scene One, mm. 245-412.



motive in diminution. This transformation of his motive underscores the Vizier's tendency for the verbose and didactic. The listener can hear the wheels of the Vizier's mind at work. After the octet ends in a flourish without an answer from the King, the Vizier's motive receives its third transformation (m. 400). His music is still contrapuntal, but more diatonic, lyric, and sweeping. The Vizier devises a new and brilliant strategy and implores the King to send the princes on a long journey. He punctuates his idea by singing a high B, marking the climax of Scene One, because this cadence with the B releases the tension and puzzlement experienced by all on stage. The high B signals a plan that *will* work for the princes.

The vocal demands placed on the Vizier underscore his dramatic significance in Scene One. The role of Vizier requires a particularly strong character tenor, with less of the lyric qualities needed for the role of Prince Ahmad.

### **The Octet**

The dramatic purpose of the octet is to reveal in larger dimension the conflicts brewing amongst the various characters, and to express with resonance the greater dramatic problem, that is, how to properly broker a groom for Princess Strahl. When everyone is singing, the octet dramatically organizes the ensemble into two opposing forces. The lyrically expressed desires for love and tranquility, as wished by the Princess, the Nanny, and the Fairy, are juxtaposed with the tussle of the vying Princes and the frustrated Vizier. The textural dimension of the ensemble writing represents the characters' conflicts. The long, lyric lines first sung by Princess Strahl and

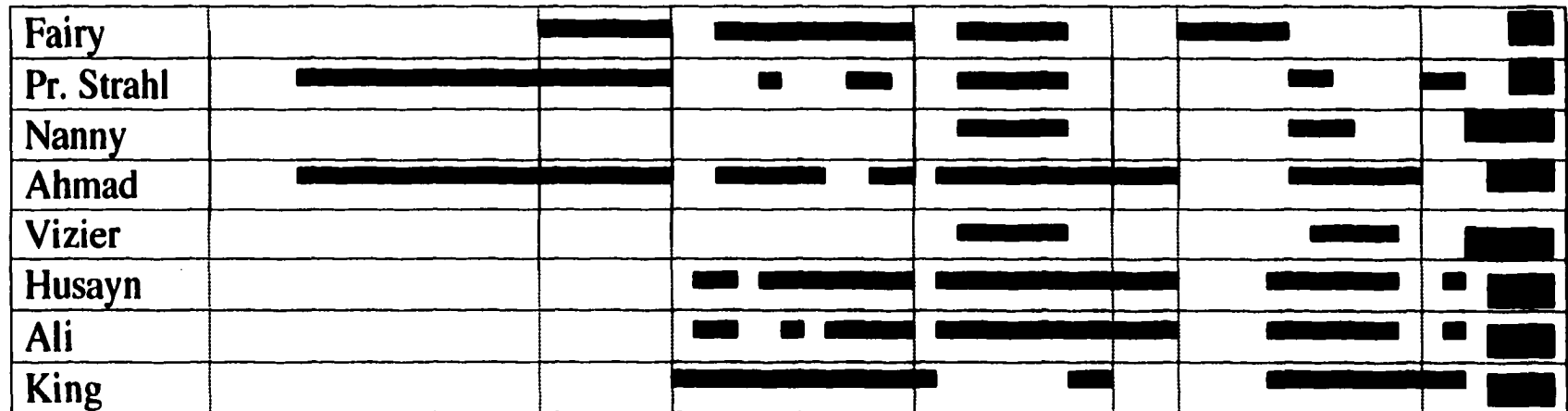
Ahmad, and later sung by all the women in homophonic style, contrast with the men's concurrent, short, angular declamations.

The octet is comprised of two broad sections, *Andantino* and *agitato*. The octet begins with the courtiers wandering about glumly for the lack of an archery winner. The orchestra's lilting dotted rhythm would seem inappropriate with the despondent mood, but the musical choice allows the audience to crack a smile at the characters' quandary. Dramatic drive is slowed to give the audience a view through the eyes of Fairy Peri-Banu, as she gets to witness everyone's reaction to the sudden turn of events she had instigated.

The first half of the octet resembles a nineteenth-century cavatina in the *bel canto* style. The latter half possesses an agitated tempo like a *cabaletta*, and contains stratified vocal part writing and a bass line accompaniment that outlines harmonic ideas first presented in the 'missing arrow' music (No. 18). This choice of bass material underscores the fact that it was the tampered archery competition that has precipitated the current quandary. The forward direction of the octet is made possible, in part, by the long-range crescendo and gradual, textural accumulation of vocal parts, all of which conclude on an open-ended climactic cadence in measure 399 (see figure 10). By bisecting the octet as such, the octet's drama is organized into two phases; inward thought and reflection, followed by action and dispute amongst the characters.

The vocal writing is grouped in the same way the characters are placed on stage. Princess Strahl stands with the Nanny; the Vizier stands near them. Husayn, Ali and Ahmad stand together. The befuddled king is set apart from the group, and

Figure 10. The octet: dynamics, tonalities and graph of the eight overlapping vocal parts



*mp*

*< mf > mp mf*

*mp*

*f*

*ff*

Andantino

no. 19  
m.

Li' stesso  
tempo

Agitato

21

22

356

368

372

382

388

390

396

397

D<sup>b</sup>

(IV N)

D<sup>b</sup>

g#:  $\begin{matrix} v \\ | \\ N \end{matrix}$  IV N

I III N III V/IV IV V<sup>b9</sup>/V V I

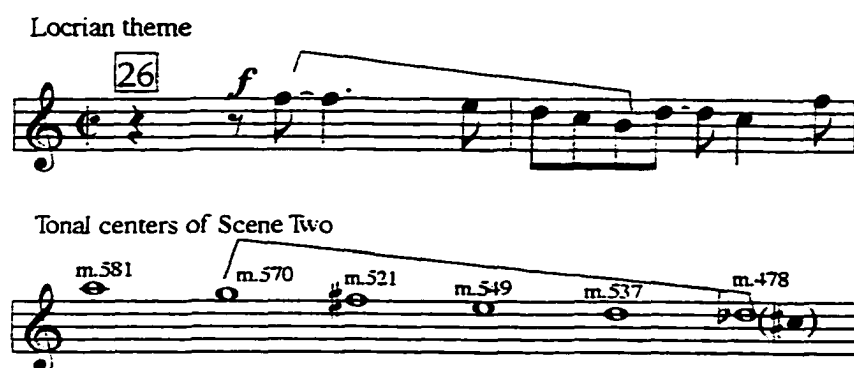


the Fairy looks on from her hiding spot on stage. At the end of the octet, the dramatic tension is only halfway resolved. (The resounding cadence to E-flat is immediately undone by an angular, chromatic twist into A-flat minor.) Shortly after the octet, the brothers are satisfied when the final method of competition is determined. However, the greater issue of who is to marry remains completely unresolved, and Ahmad's and the Princess's personal desires remain unquenched.

### **Scene Two: Prince Husayn and the Fairy Peri-Banu**

Scene Two is comprised of a compact sonata-allegro form and a *duettino*. However, the tonic-dominant polarity of keys typical of a traditional sonata is replaced with semi-tonal and stepwise polarity. Long pedal points establish the tonality for each theme. The harmonic color of Scene Two is imbued with bitonal suggestions, as the opening oboe melody suggests a quasi-C major melody over a D-flat harmony. Many whole-tone patterns as well are present, indicative of the Fairy's presence on stage. The scene is rhythmically driven by an accelerating broken tetrachord ostinato that leads the listener from the first intermezzo into Scene Two. The oboe carries the first theme, a syncopated, locrian melody illustrative of the hubbub in the streets of Baghdad (see figure 11). By transposing this melodic strand a half-step, all of the important tonal centers of the sonata and *duettino* are revealed (see also figure 12). The tempo and general animated character of the sonata-allegro also pictorialize the energetic flirtation that lies just underneath the surface between Prince Husayn and Fairy Peri-Banu.

**Fig. 11. First theme, as played by the oboe, and tonalities of the sonata-allegro, Scene Two, No. 26.**

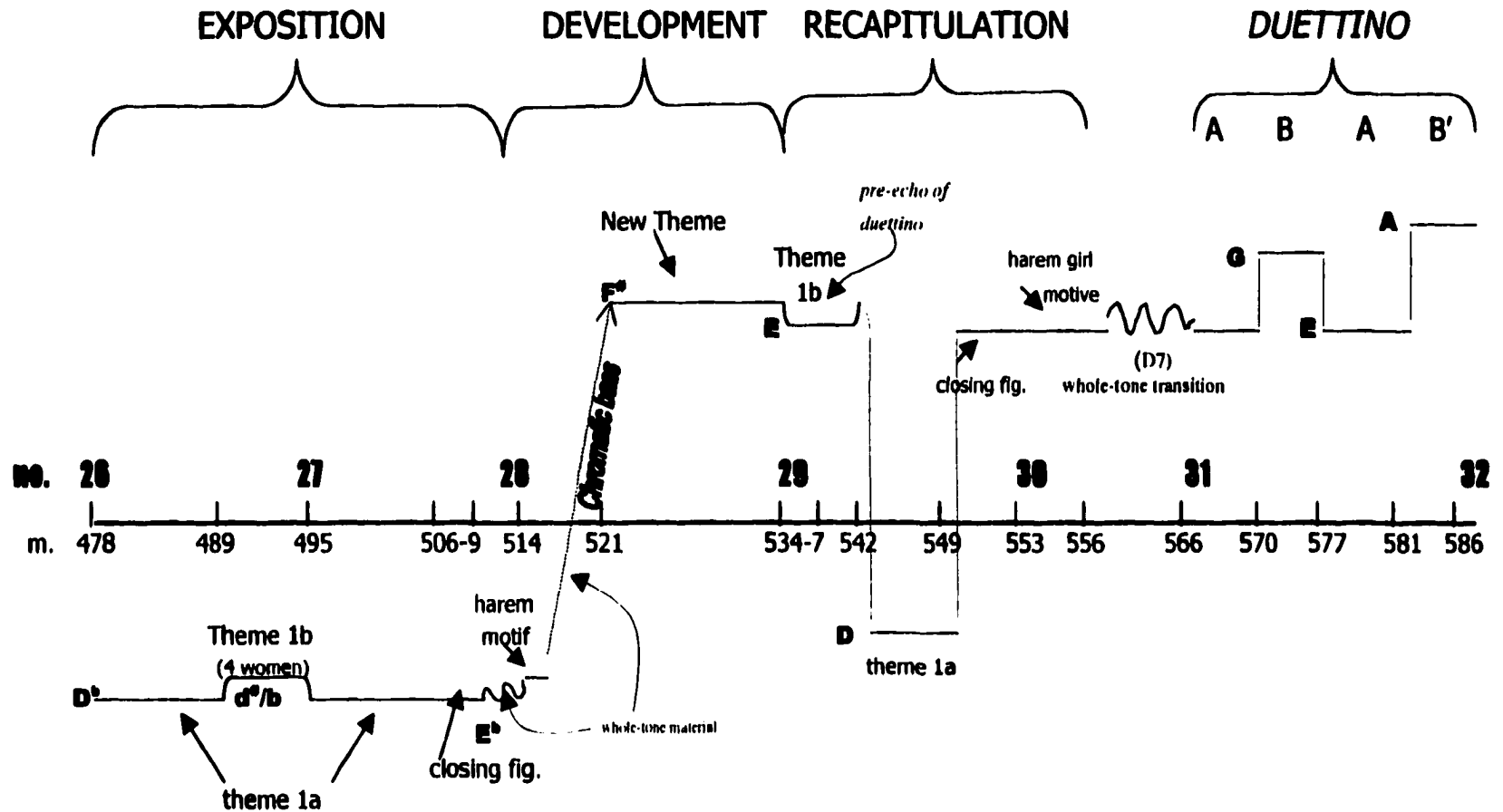


The four sheiks introduce the short second theme made of oscillating minor triads in the harp, derivative of the tritone component of the fairy's whole-tone scale. In addition, the harem girls' motive that first appeared in Scene One is an important subsidiary theme of the sonata (m. 514). The lustful frenzy of the harem girls is translated into the fairy's flirtatious nature by a literal reappearance of this motive.

The sonata section is designed to complement the *duettino*, which acts like a coda to the sonata-allegro. In the recapitulation, when the fairy charms Husayn with her whole-tone magic, "Let me see your eyes," the duet theme is pre-echoed by the violins *sul ponticello*. Unlike the traditional sonata structure, the recapitulation does not lie in the original tonal level, D-flat, but rather, lies in the upcoming key of the *duettino*, E.

The *duettino* theme has a melodic shape similar to the princes' trio melody that closed Scene One. This thematic resemblance parallels the princes' brotherhood with the warm, romantic union of Prince Husayn and Fairy Peri-Banu. Both musical sections are tonal oases, and the parallel connection drawn between the

Figure 12. Formal design of Scene Two: a sonata-allegro form and binary *duettino*, mm. 478-586.



two further shows the underlying moral theme of love that continually surfaces in the opera.

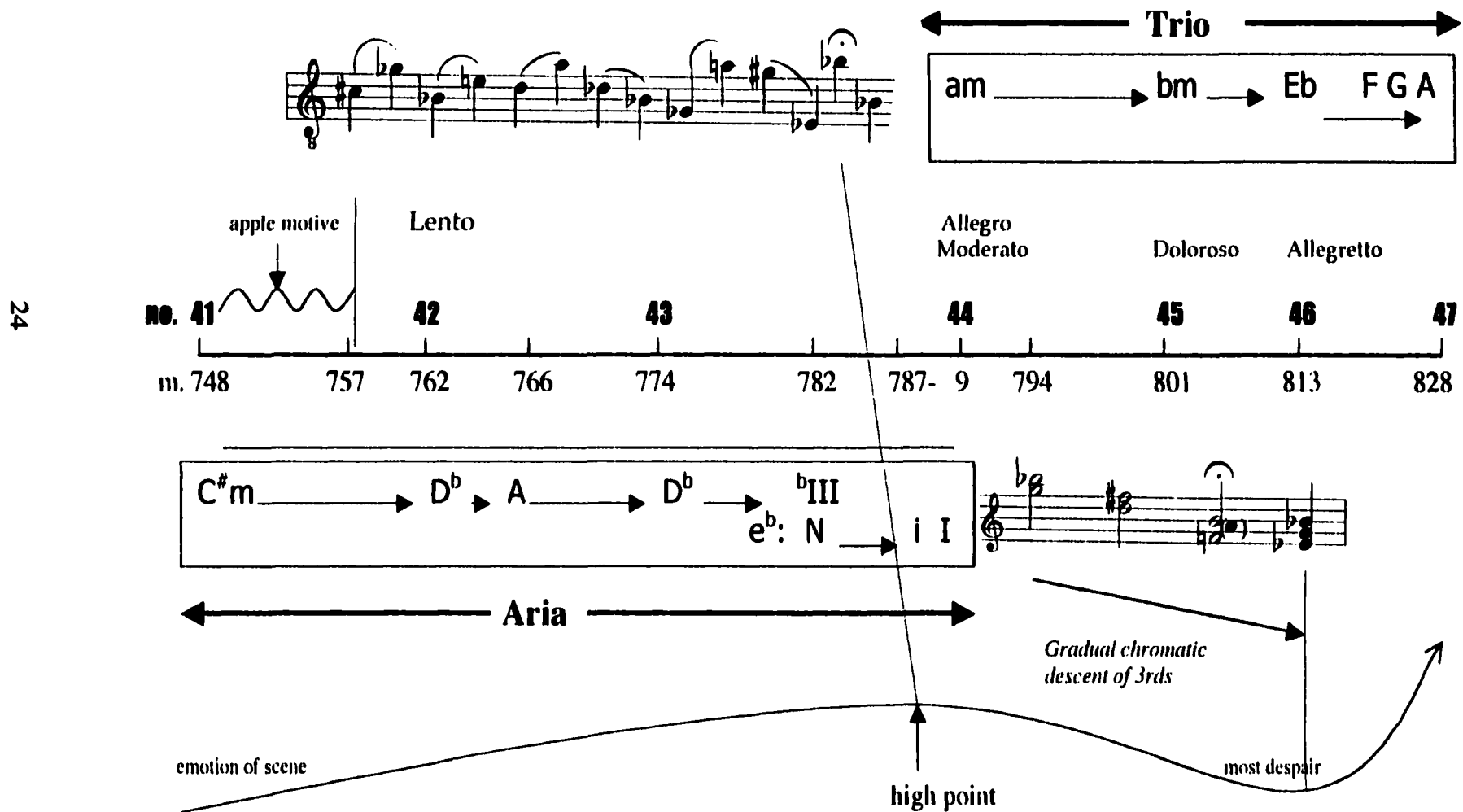
### **Scene Five: Ahmad's Aria**

Scene Five is filled with a wide range of emotion. The brothers' despair for the ailing princess, at No. 45, contrasts with the lyric euphoria of Ahmad's exuberant high B-flat, in measure 787 of his aria. Ahmad, the poetic prince, sings the aria when the brothers meet at a fork in the road. His music possesses the most languid gesture and sustained line of the opera, and his aria stands as the lyric highpoint of the score. Ahmad's musical sincerity intends to convince the audience of the romantic fortune he deserves. At Number 41, Ahmad reveals his telescope, Husayn and Ali ridicule Ahmad, and the arpeggiated 'apple' motive in the orchestra harkens back to Ali's encounter in Scene Three. The orchestra is musically informing the audience of Ali's golden apple still hidden in his bag (see figure 13).

Ahmad's deep feelings for Princess Strahl are reflected in the aria's warm, tonal landscape. The tonal centers of the aria form a whole-tone aggregate (D<sup>b</sup>-E<sup>b</sup>-F-G-A-B), a musical ingredient also associated with the fairy's magic and her flying carpet. Figure 13 illustrates the vocal range of the tenor aria and summarizes its melodic shape from phrase to phrase. Ahmad's first phrases accompany the orchestra's theme (No. 42). When the aria modulates to A major, both the voice and orchestra have sweeping phrases in unison. The melodic apex at the word "ecstasy" is carefully prepared by a long harmonic progression in measures 778-782. The voice and orchestra rejoin again with the melody, a melody that was forecasted in similar

Figure 13. Prince Ahmad's aria and the remainder of Scene Five, mm.748-828.

*Vocal contour of aria*



lyric utterances by other characters in Scene One (No. 7 and No. 23). The reappearance of the melody indicates Ahmad's romantic destiny.

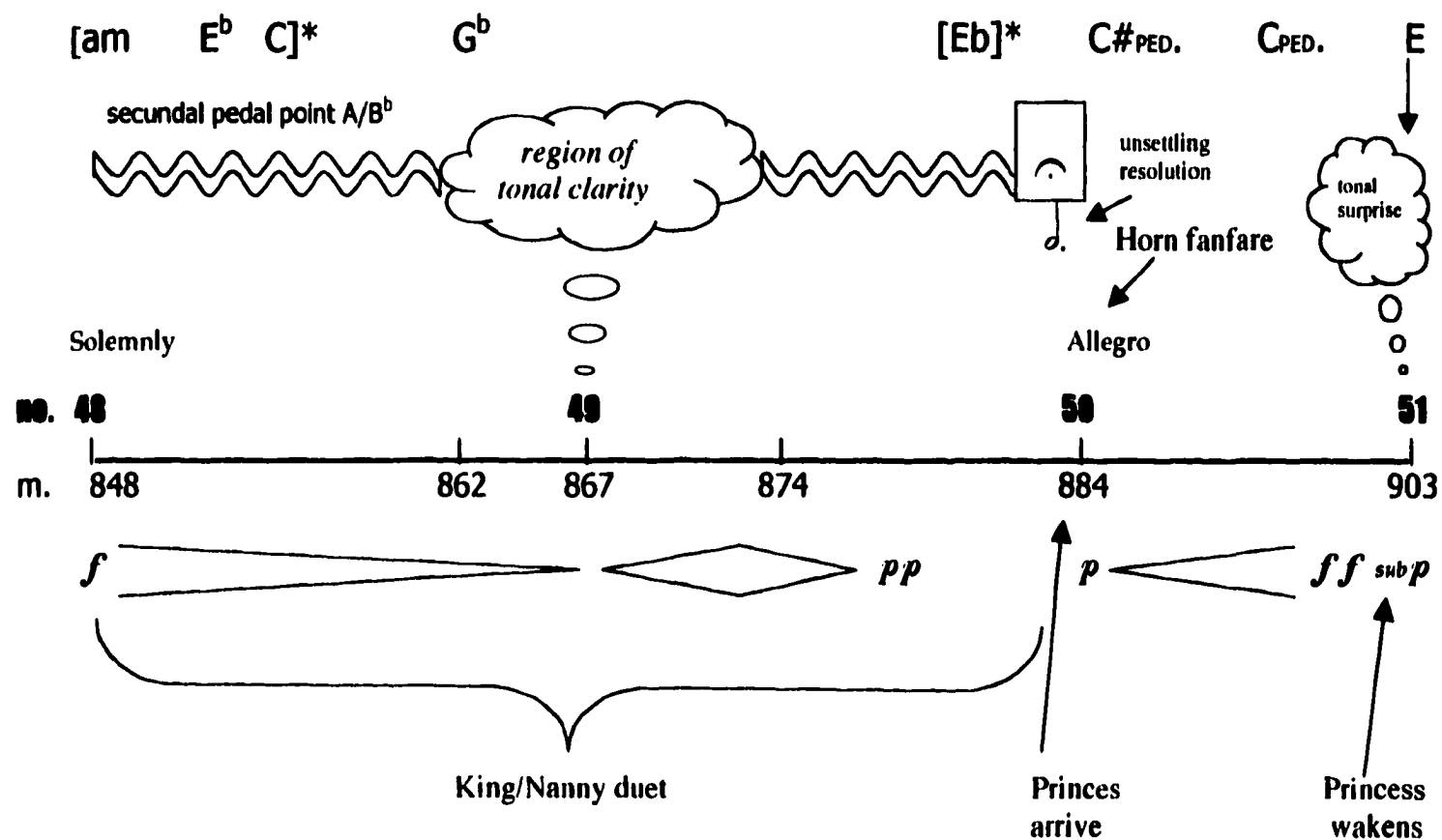
The drama escalates at measure 790 when Ali spots the ailing princess through Ahmad's magic telescope. He follows his exclamations of horror with a lachrymose melody, bringing much contrast of musical motion to the scene. At Number 46, the mood turns abruptly. Ali wields his magic apple in hope, crying "Wait! I can save her!" The end of the scene is crowned with a vigorous orchestral interlude where several instruments vigorously play the arrow motive, marking the musical climax of the opera. The orchestra propels Scene Five directly into Scene Six.

### **The Princess's Rescue in Scene Six**

The beginning of Scene Six presents the darkest moment of an otherwise happy story. An eerie bitonal cadence is played twice to set the mood. An insistent syncopated figure in the accompaniment, a clashing A and B-flat (the same clash heard in the preceding cadences) heightens the nervous tension and anxiety over the dying princess. The syncopated figure obscures the duet's tonality. In measure 857, a new syncopated figure in the orchestra emulates the Princess's shallow, tentative breaths.

At measure 862, the tonality crystallizes as the King and Nanny recall the Princess's moments at court. Once again, the key of G-flat is associated with characters' loving thoughts. Soon after, their despair returns at the words "do not die." The A/B-flat semitone reasserts itself (mm. 873-875).

**Figure 14. The beginning of Scene Six to Princess Strahl's rescue, mm. 848-903.**



\*Weak tonal references above pedal point

The King and Nanny duet and melodramatic rescue contain several tonal surprises. The duet ends unpredictably on an unsettling open fifth and added sixth (m. 483) that impresses upon the listener the gravity of the situation. A horn fanfare heralds the princes' return, jutting the tonality up a semitone. A long tremolo and open-ended augmented triad in the orchestra accompany the rescue on stage. The harmonic suspense finally eases into E major when the Princess sniffs the magic apple. The harmonic color refreshes the morbid air upon the Princess's miraculous recovery.

### **The King's Decision**

The princes' presentation of gifts to the King is musically enriched with a tapestry of recalled themes and motives. At measure 910, the octet's music reappears draped with musical fragments from Tibet, the fork, and the arrow contest. At No. 53, the long C-sharp pedal returns, and the members of the court pause and stare expectantly at the King, who must pick the winning groom. The princes sing fragments of their brotherly Scene One trio, an ironic musical choice considering the intense competitiveness of the moment. The princes, in an effort to appease the King, feign brotherly harmony. Their hope and anxiousness is reflected by a series of modulatory phrases placed over the C-sharp pedal. The King awkwardly contemplates his momentous decision as the first violin bows its version of the princes' trio (No. 53). When the King chooses Ali, the harmony rests in C, and Ali's elated motive bubbles in the low string pizzicato (m. 965). However, his decision,



accompanied by an abrupt chromatic shift and new meter, shatters any hope of resolution. The ensuing vocal ensemble is full of cross-rhythms and dramatic instability as the music ascends sequentially by half-steps. Woodwind chirps, horn calls, and string arpeggiations alternatively bowed and slurred accompany. The Fairy's timely return, accompanied by surprise resolutions in F major and E-flat major, arrests the frenzy.

After the Fairy and Tibetan merchant establish their marital affairs with Husayn and Ali, Ahmad is conveniently left to marry Princess Strahl. Their brief duet consummates their betrothal and the opera's plot. The duet is another musical reprise of the princes' trio, but this time, brotherly love is transposed into romantic love, a tonal oasis set in G-flat major. Measure 1157 contains the most vivid of authentic cadences in the opera in preparation for the choral finale.

### **The Orchestration**

In the interest of production cost and performance space, the chamber opera employs just sixteen players. With available resources, the number of string players can be expanded. *An Arabian Night* can be performed on a full stage or in a studio theater. The score requires a minimum of seven string players, including four violinists for the *divisi* sections. There is one player each for flute/piccolo, clarinet, oboe, bassoon, and horns. The additional horn was chosen to add dynamic power, range, and richer harmonic texture in the orchestration. The harp is utilized to fill in texture, and is useful in rendering some passages of pianistic genesis. The percussionist is given an arsenal of smaller instruments in the interest of limited

studio space, and sometimes the percussionist must switch quickly between instruments.

**Table 2. Instrumentation of *An Arabian Night*.**

1 flute/piccolo  
1 oboe  
1 clarinet in B<sup>b</sup>  
1 bassoon  
2 horns in F

Harp

**Percussion:**

Suspended cymbal  
Crash cymbals  
Splash cymbal  
Finger cymbals  
Floor tom  
3 Bongos  
Snare drum  
Tam-tam  
Gongs ( various sizes)  
Bell tree  
Wind chimes  
Claves  
Slap boards  
Triangle  
Glockenspiel  
Metal rod, drumsticks, brushes, mallets, etc.-

Strings

Balance between the stage and orchestra becomes especially sensitive in the context of a studio theater. Monitoring the horns' range is key to handling the problem. In some fleeting instances of climax, the orchestra musically overtakes the singers. The listener hears both ends of the orchestra's dynamic spectrum at the

princess's entrance. A cymbal crash, *fortissimo* tremolos in the strings, and octave horns herald the Vizier's announcement (m. 109). Soon after, when Princess Strahl steps from her carriage, the orchestration thins to muted strings, muted horn, flute and high harp that delicately color the moment (m. 118-121).

The solo instruments are not treated as character specific. While a particular motive is associated with a particular character, several different instruments may play that motive. At the beginning of Scene One the King's dotted, chromatic motive is exchanged between the violins and winds to better reflect the buzzing atmosphere of the court. Husayn's five-note motive makes appearances in the flute, violins, and oboe.

The orchestration is designed for the performance quality of a professional group or an exceptionally proficient graduate ensemble. While the style of orchestration is fairly conservative, there are dexterous demands placed on the players. The running thirty-second notes in the orchestral interlude present ensemble challenges. Other challenging rapid passages include the arpeggios in clarinet and oboe, mm. 1111-1112, and the chromatically descending passage work in winds and strings at measure 1115. At No. 48, the horns require good tonguing and range in their fanfare. In Scene Two, the cellist needs a good pizzicato technique, and the oboist must be able to carry well in his/her extended solo. The harp player has a significant cadenza at No. 16 to support the mystical entrance of the Fairy.

The opera possesses idiomatic challenges for instrumentalists and singers alike, and a number of arias and ensembles. The one-act score, with its large cast of

**male and female roles, offers a light, fantastical story for prospective directors in search of a new chamber opera.**

# APPENDIX A

## TABLE OF IMPORTANT MOTIVES IN *AN ARABIAN NIGHT*



## APPENDIX B

### FULL SCORE

## Cast

<b>The Sultan</b>	<b>Baritone</b>
<b>Sheherazade</b>	<b>Mezzo-soprano</b>
<b>The King of Bangladesh</b>	<b>Bass-baritone</b>
<b>Princess Strahl eines späten Mittwochnachmittags, his half-German ward</b>	<b>Lyric soprano</b>
<b>The Nanny, the princess's attendant</b>	<b>Mezzo-soprano</b>
<b>Prince Husayn</b>	<b>Baritone</b>
<b>Prince Ali</b>	<b>Baritone</b>
<b>Prince Ahmad</b>	<b>Tenor</b>
<b>Grand Vizier, assistant to the King</b>	<b>Tenor</b>
<b>Field Judge</b>	<b>Speaking role</b>
<b>Fairy Peri-Banu</b>	<b>Coloratura soprano</b>
<b>Tibetan shopkeeper</b>	<b>Tenor (or soprano)</b>
<b>Burmese Merchant</b>	<b>Baritone</b>
<b>Four harem girls ( four women in Baghdad)</b>	<b>Three sopranos &amp; a mezzo-soprano</b>
<b>Other street criers and court attendants</b>	

# **Instrumentation**

1 flute/piccolo  
1 oboe  
1 clarinet in B<sup>b</sup>  
1 bassoon  
2 horns in F

Harp

## **Percussion:**

Suspended cymbal  
Crash cymbals  
Splash cymbal  
Finger cymbals  
Floor tom  
3 Bongos  
Snare drum  
Tam-tam  
Gongs ( various sizes)  
Bell tree  
Wind chimes  
Claves  
Slap boards  
Triangle  
Glockenspiel  
Metal rod, drumsticks, brushes, mallets, etc.-

2 1<sup>st</sup> violins  
2 2<sup>nd</sup> violins  
2 violas  
2 violoncellos  
Double bass

# AN ARABIAN NIGHT

a chamber opera in one act

Words and music by  
Bryan Stanley

**Allegretto**  $\text{♩} = 64$  **PRELUDE**

The musical score is arranged in two systems. The first system includes staves for Flute, Oboe, Clarinet (Bb), Bassoon, Horn 1 in F, Horn 2 in F, Percussion, and Harp. The second system includes staves for 1st Violins, 2nd Violins, Viola, Violoncello, and Contrabass. The Flute, Oboe, and Clarinet parts feature intricate melodic lines with many beamed sixteenth notes. The woodwinds and strings provide harmonic support with sustained notes and rhythmic patterns. The percussion part includes specific markings for 'Finger cymb.' and 'Floor tom'. Dynamic markings such as *f*, *p*, *mp*, and *ppz* are used throughout the score. The tempo is marked 'Allegretto' with a metronome indication of 64 beats per minute.

Flute

Oboe

Clarinet (Bb)

Bassoon

Horn 1 in F

Horn 2 in F

Percussion

Harp

1st Violins

2nd Violins

Viola

Violoncello

Contrabass

**Allegretto**  $\text{♩} = 64$

Finger cymb.

Floor tom

*f*

*p*

*mp*

*ppz*



FL. 1

Ob.

Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Via. 1

Via. 2

Via.

Vcl.

Cb.

This musical score page, numbered 37, contains staves for the following instruments: Fl. 1, Ob., Cl., Bn., Hn. 1, Hn. 2, Perc., Harp., Vla. 1, Vla. 2, Vla., Vcl., and Cb. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The woodwind section (Fl. 1, Ob., Cl., Bn.) and the first horn (Hn. 1) are active throughout the page, with various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The brass section (Bn., Hn. 1, Hn. 2) also features prominent parts, with the second horn (Hn. 2) playing a sustained note. The string section (Vla. 1, Vla. 2, Vla., Vcl., Cb.) provides a harmonic foundation, with the violins (Vla. 1, Vla. 2) and violas (Vla.) playing melodic lines and the violoncello (Vcl.) and double bass (Cb.) providing a bass line. The harp (Harp.) and percussion (Perc.) are present but have minimal activity on this page. The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left side of the page.

This musical score page, numbered 38, contains staves for the following instruments: Fl. 1, Ob., Cl., Ba., Hrn. 1, Hrn. 2, Perc., Harp., Vla. 1, Vla. 2, Vla., Vcl., and Cb. The score is written in a key with one flat and a 3/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *mp*. A specific instruction for the percussion part reads "troupeau en susp. cymbale". The page is divided into measures by vertical bar lines.

14

*rit.*

*a. b e e a e a. b e e* *rit.*

Fl. 1

Ob.

Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

*rit.*

*rit.*

Via. 1

Via. 2

Via.

Vcl.

Cb.

*p*

*ms. cym.*

*p*

*p*

*p*

*p*

*p*

*poco largando*

FL. 1 *mf*

Ob. *mf* 3

Cl. *mf*

Bn. *mf* *mf*

Hn. 1 *mf*

Hn. 2 *mf* *p*

Perc. *mf*

Hrp. *mf*

Vin. 1 *poco largando* *mf*

Vin. 2 *arco* *mf* 3

Vla. *arco* *mf*

Vcl. *mf* *mf* 3

Cb. *mf*

This musical score page, numbered 41, contains staves for the following instruments: Fl. 1, Ob., Cl., Ba., Hn. 1, Hn. 2, Perc., Hrp., Vla. 1, Vla. 2, Vcl., and Cb. The score is divided into three measures. In the first measure, Fl. 1 plays a melodic line with a forte (*f*) dynamic. Ob. plays a short note with a piano (*p*) dynamic. Cl. and Ba. play a melodic line with a mezzo-forte (*mf*) dynamic. Hn. 1 and Hn. 2 are silent. Perc. plays a short note. Hrp. plays a short note. Vla. 1 and Vla. 2 play a melodic line with a piano (*p*) dynamic. Vcl. and Cb. play a melodic line with a piano (*p*) dynamic. In the second measure, Fl. 1 plays a melodic line with a forte (*f*) dynamic. Ob. is silent. Cl. and Ba. play a melodic line with a mezzo-forte (*mf*) dynamic. Hn. 1 and Hn. 2 are silent. Perc. plays a short note. Hrp. plays a short note. Vla. 1 and Vla. 2 play a melodic line with a piano (*p*) dynamic. Vcl. and Cb. play a melodic line with a piano (*p*) dynamic. In the third measure, Fl. 1 plays a melodic line with a forte (*f*) dynamic. Ob. is silent. Cl. and Ba. play a melodic line with a mezzo-forte (*mf*) dynamic. Hn. 1 and Hn. 2 are silent. Perc. plays a short note. Hrp. plays a short note. Vla. 1 and Vla. 2 play a melodic line with a piano (*p*) dynamic. Vcl. and Cb. play a melodic line with a piano (*p*) dynamic.

24

*rall.*

Fl. I

Ob.

Cl.

*p*

Bn.

*p*

Hn. I

Hn. 2

Perc.

with a brush

Hrp.

*mp*

*rall.*

*solo*

*mp*

3

3

Vln. I

Vln. 2

Vla.

Vcl.

*mp*

Cb.

*mp*

23

FL. I

Ob.

Cl.

Ba.

Hn. 1

Hn. 2

Perc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

*f*

*p*

*p*

*p*

*mp*

*mp*

*rit.*

*rit.*

*E*



*movendo*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Harp

Sheherazade

Sulza

*movendo*

Vla. 1

Vla. 2

Vla.

Vcl.

Ch.

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (B♭.), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Percussion (Perc.), Harp, Sheherazade, and Sulza. The second system includes Violin 1 (Vla. 1), Violin 2 (Vla. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Ch.). The tempo marking 'movendo' appears above the Flute staff in the first system and above the Violin 1 staff in the second system. Dynamic markings 'mp' (mezzo-piano) are present throughout the score, often with 'f' (forte) markings above them. The Harp part includes specific chordal markings 'A1 B1 F1' and 'A1'. The Sheherazade part is written in a single staff with a treble clef. The Sulza part is written in a single staff with a bass clef. The Violin 1 part includes a 'trill' marking. The Viola part includes a 'trill' marking. The Violoncello and Contrabass parts are written in a single staff with a bass clef.

PROLOGUE: CURTAIN

*rall.*

2

Largando  $\text{♩} = 55$

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

Sh.

Su.

*It is evening in the Sultan's nad chamber.  
He awaits to hear another one of Sheherazade's tales*

Sultan

Now my

PROLOGUE: CURTAIN

(84) *rall.*

2

Largando  $\text{♩} = 55$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*div.*

*pizz.*

*dizz.*

46

Fl.  
 Ob.  
 B♭ Cl.  
 Bn.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 Sh.  
 Su.  
 smoke my favor-ite pipe and the laz-y smoke rings rise in the morn-ing  
 Vin. 1  
 Vin. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 47, featuring various instruments and a vocal line. The score includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp (Hrp.), Shofar (Sh.), Saxophone (Su.), Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The vocal line (Su.) includes the lyrics: "smoke my favor-ite pipe and the laz-y smoke rings rise in the morn-ing". The score is marked with *mp* (mezzo-piano) and includes dynamic markings.

Fl.  
 Ob.  
 B♭ Cl.  
 Ba.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 Sh.  
 Su.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 48, featuring woodwinds, strings, and percussion. The score includes staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Ba.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp (Hrp.), Snare Drum (Sh.), and Cymbal (Su.). The woodwinds and strings play complex passages with triplets and sixteenth notes. The percussion section includes a snare drum and cymbal, with a "sus. cym." (sustained cymbal) effect. The harp plays a sustained chord. The strings play a rhythmic pattern of eighth notes. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte).

*rit.* *a tempo*

FL.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Sb.

Su.

My lord and mas - ter...

*rit.* *a tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

"In times — long a-go there was a great king who be-

53

Fl. I

Ob.

Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

Sh.

gat three... sons Prince lu - sayn, Prince Al-i, and the young-est Prince Ahm - ad.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

div. con sord.

pp

pp





*col canto* *a tempo* **4**

Fl. I

Ob.

Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

Sh.

*rall.*

mean-ing. 'Light of a Late- Wednes-day Aft - er-noon'. She was the

*col canto* *a tempo* **4**

Vln. I

Vln. 2

Vla.

Vcl.

Cb.

*div.*

*pizz.*

*arco*

*p*

*col canto* *a tempo*

Fl. I

Ob.

Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Sh.

*a piacere*

left his only child under his charge

daught-er of the king's clos-est friend, who dy-ing ear-ly — The

*col canto* *a tempo*

Vln. I

Vln. 2

Vla.

Vcl.

Cb.

FL. I *p*

Ob. *p*

Cl. *p*

Bn. *ppp* *p*

Hn. 1 *p*

Hn. 2 *pp* *p*

Perc.

Hrp. *p*

Sh. king saw that she be taught to read and to write, to weave <sup>3</sup> and em-broid-er, and to

Vla. 1 *unis.*

Vln. 2 *unis.*

Vla. *unis.*

Vcl. *unis.*

Cb. *unis.*

56

78

FL. I *TO PICCOLO* *energico*

Ob.

Cl.

Bn.

Hr. 1

Hr. 2

Perc. *f*

Hrp.

Sh.

"My sweet mist - ress-es, my sons, Ah - mad, Al - i, Hus-ayn!!"

Vin. 1 *energico*

Vin. 2

Vla.

Vcl.

Cb.

5

*Our attention is turned to the main stage where a splendid palace room in Bangladesh is set. The king is being attended to by four or more harem girls. There is a belly dancer, the three princes and the Vicer, and other court attendants.*

This musical score is for measures 5 through 8 of the piece 'The Rose Tree'. It is arranged for a five-part instrumental ensemble: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score is written on five staves. A box containing the number '5' is placed above the first staff. The music is in 2/4 time, as indicated by the time signature. The key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. The first four measures (5-8) are marked with a forte 'f' dynamic. The fifth measure is marked with a piano 'p' dynamic. The sixth measure is marked with a forte 'f' dynamic. The seventh and eighth measures are marked with a piano 'p' dynamic. The score is divided into two systems by a vertical bar line after measure 4. The first system contains measures 5 and 6, and the second system contains measures 7 and 8.

82

Fl.

Ob.

B♭ Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

9 5

pizz.



PICCOLO

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This musical score page, numbered 60, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bn.), Horn 1 (Hr. 1), Horn 2 (Hr. 2), and Piccolo. The percussion section includes Percussion (Perc.) and Harp (Hrp.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Piccolo part begins with a forte (f) dynamic and a rapid, ascending scale-like passage. The woodwinds and strings also feature complex, fast-moving passages, with many notes beamed together. The harp part is mostly silent, indicated by whole rests. The percussion part shows a steady rhythmic pattern. The string parts are highly active, with many sixteenth and thirty-second notes. The overall texture is dense and fast-paced.

**Haughtily**  $\text{♩} = 72$   
TO FLUTE

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

King

Vizier

King

Tod - ay is a spec - ial oc - cas - - - ion! Viz - ier! Yes, your maj - est - y! Bring Prin - cess

**Haughtily**  $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*stringendo*

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Strahl. my Prin - cess Strahl! Her

*stringendo*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. *mf* *accel.* **Piu allegro**  $\text{♩} = 120$

Ob. *mf*

B♭ Cl. *mf*

Bn. *mf*

Hn. 1 *con sord.* *f*

Hn. 2 *con sord.* *f*

Perc.

Hrp. *f*

*The Viceroy runs off*

**Harem Girls**

time has come \_\_\_\_\_ at court! Sul - tan! Dear Sul - tan! We're

Vln. 1 *mf* *accel.* **Piu allegro**  $\text{♩} = 120$  *div. détache* *p*

Vln. 2 *mf* *div. détache* *p*

Vla. *mf* *détache* *p*

Vcl. *mf* *détache* *p*

Cb. *mf*

[illegible]

6

Fl. *ff* *rit.* **Meno**

Ob.

B♭ Cl.

Bn. *p*

Hr. 1

Hr. 2 *f*

Perc.

Hrp.

Harem Girl 2

Why is it al-ways her?

Harem Girl 1

Oh! Let me sing to these roy-al lov-ers

6

Vln. 1 *f* *p* *rit.* *div.* **Meno**

Vln. 2 *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

Cb. *f* *p*

Fl.

Ob.

B♭ Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

H.G.1 *over to the princes*

Let me— Let me sing. I bring ex-per-ience from the gut-ter!

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*solo*

*div*

*3*

102 *mf* *Previous Tempo*

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

H.G. 2 H.G. 3 H.G. 4 H.G. *smothering the king with proteanous*  
*(tutti)*  
 And me! And me! And me! Dear Sul-tan, Dear Sul-tan, we're rath-er in-

*gliss.*

*mf* *Previous Tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



104

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

sul-ted! She does-n't keep her hair in like we your steam-y haem! Dear Sul-tan, Dear Sul-tan, we're rath-er in-

104

Vln. 1 *div.*

Vln. 2 *unis.*

Vla.

Vcl.

Cb.

*unis.*

108

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

*sul.*

*fighting the crowd*  
**King** *f*

*VIZIER* *regal!*  
Your

Dear lad - ies, now lad - ies. Back off now!

Vin. 1

Vin. 2

Vla.

Vcl.

Ch.

70

Sostenuto *riten.*

Fl. <sup>111</sup>

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahmed *dolce* Ah.

Ah. the prin-cess, my light of a late Wednes-day af-ter noon!

nach-mit-tags!  
Hussyn  
Ah *dolce* Hr. *Al.*

Ah. the prin-cess, my light of a late Wednes-day af-ter noon!

The princess is presented by a courier, including the money from an empty U.S.L. She is carried by four men on a portable throne. She is surrounded by many courtiers.

Sostenuto *riten.*

Vln. 1 <sup>111</sup> *esp.* *p* *calore* *riten.*

Vln. 2 *esp.* *p* *calore*

Vla. *esp.* *p* *calore*

Vcl. *pizz.* *p* *calore*

Cb. *pizz.* *p* *calore*

115 *a tempo* *affret.* *a tempo*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Ba. *p*

Hr. 1 *con sord.*

Hr. 2 *con sord.*

Per. *wind chimes*

Hrp. *p* 3 3

*The scene is set down. The curtains open and she is greeted with the darkness. There is an excited hush from the orchestra.*

Via. 1 *a tempo* *affret.* *a tempo* *pp* *div.* *loco* *pp*

Via. 2 *mf* *pp*

Via. *mf* *pp*

Vcl. *mf* *pp*

Ch. *mf* *arco*



Allegretto  $\text{♩} = 128$

124

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Perc.

Hrp.

with a contrary  
Princess Strahl

Yes, o' worth - y

Harem Girls

unc-le!

leaving us a moment Ahh!!

voice and rap-rur-ous song? \_\_\_\_\_

124

with  
con sord.

con sord.

div.

Allegretto  $\text{♩} = 128$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

128

Fl.

Ob.

B♭ Cl.

Bsn.

Hrn. 1

Hrn. 2

Perc.

GLOCK.

Harp

*Princess Strahl enters alone with innocent, youthful vivacity, gracing the court. She periodically refers to Hassan, Ali, and Ahmed as though, so as to assist her telling of a fanciful tale.*

P.Sr.

A fair-est prin-cess named Per-

128

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



134

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp*

Ba. *mf*

Hr. 1 *con sord.* *mp*

Hr. 2 *con sord.* *mp*

Perc.

Hrp.

P.Su. *iz had for men her choice of three. a rich one from*

Vln. 1 134

Vln. 2

Vla. *pizz.* *mp*

Vcl. *pizz.* *mp* *mf*

Cb. *mf*

musical score for page 77, featuring vocal and instrumental staves. The score is written in G major and 4/4 time. The vocal line (Soprano) includes the lyrics: "Hon - shu and a beau - y from Kat-man-du. from Hon - shu and". The instrumental parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bs. Cl.), Bassoon (Bs.), Horns (Hr. 1, Hr. 2), Percussion (Perc.), Harp (Hrp.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes dynamic markings such as *p* (piano), *sfz* (sforzando), and *mp* (mezzo-piano). The vocal line is in G major, and the instrumental parts are in G major. The score is written in G major and 4/4 time.

*poco più moto*

142

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

P.Sr.

Kat-man-du, and a third who spoke most el-o-quent-ly.

*poco più moto*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

147 *tempo primo* 9

Fl.

Ob.

B-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

P.Str.

a third who spoke most *g* - o - quent - ly.

*tempo primo*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

*p*

*p*

*div.*

152

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc. *GLOCK.*  
*p*

Hrp. *mf*

P.Stu. She bade... them to dis-lant

Vln. 1 *div.*  
*unus.*  
*p*

Vln. 2 *p*

Vla. *trzz.*

Vcl. *trzz.*

Cb. *trco.*  
*trzz.*

158

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

P.Sr.

shore-lines. "Re - turn with the most lav-ish find!" The first two brought won-drous pearls a -

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

senza sord.

senza sord.

mp

mp

arco

arco

mp

163

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bn. *mf*

Hr. 1 *mf*

Hr. 2 *mf*

Perc.

Hrp.

P.Str. *mf*

ban - dant in num - ber, and stuffed them in a gold - en cu - cum - ber, whilst the

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

*poco più moto*

167

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

P.Su.

third sung of stars div - ine. The third one sung of

*poco più moto*

167

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.



10 *tempo primo*

FL. *p*

Ob. *p*

B♭ Cl. *p*

B♭. *p*

Hr. 1 *p*

Hr. 2 *p*

Perc.

Hrp. *C F*

P.Sr. *3*  
stars div - ine! No jewel bur-ied in for-eign sand.

10 *tempo primo*

Vla. 1 *mp*

Vla. 2 *mp*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

178

Fl. *p*

Ob. *p*

B. Cl. *p*

Bn. *p*

Hr. 1

Hr. 2

Perc.

Hrp.

P.Str. *mf* *arco* *cresc.*

nor silks or cloths from weal-ty lands could woo her young and

Vla. 1 *div.*

Vla. 2 *div.*

Vla. *cresc.*

Vcl. *arco* *mf*

Cb.

182

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Ba. *mf*

Hr. 1 *mf*

Hr. 2 *mf*

Perc.

Hrp.

P.Str. cheer - ful heart, though two had nob - ly done their part, had done their part, though two had

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf* *arco* *mf*

*col canto      a tempo*

187

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Per.

Hrp.

P.Sr.

nob-ly done their part!— 'Twas the third one who won her hand, 'twas the young poet who won her hand. No

*col canto      a tempo*

187

Via. 1

Via. 2

Via.

Vcl.

Cb.

*f* *p* *f* *mp* *div.* *pizz.* *arco*

180

Fl.

Ob.

Ba. Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

P.Sz.

price - less magi-c-al gem did tempt. on - ly a star - filled dream he had dreamt a

181

Vla. 1

Vla. 2

Vla.

Vcl.

Db.

pizz.

pizz.

188

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc. SHAKER

Hrp.

P.Sr.

star — filled dream he had dreamt! A star-ry dream, a star-ry dream, a star - ry

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

204

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Perc.

Hrp.

P.Sr.

dream! ————— A star - filled dream he had dreamt. — he — had —

allarg.

204

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

211 **12** Allegro moderato = *as*

R.  
Ob.  
B♭ Cl.  
B♭  
Hr. 1  
Hr. 2  
Perc.  
Hrp.

P. Sr. **Harem Girls** *f* (from off-stage)  
dreamt! **12** Dear Sul-tan! Dear Sul-tan, dear Sul-tan, we're rath-er in-sul-ted!

211 **12** Allegro moderato = *as*

Vin. 1  
Vin. 2  
Vla.  
Vcl.  
Cb.



217

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Harp

Nanny  
 mf  
 1  
 I am so proud of you. Your late, brave fath-er would have

217

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p* *mf* *f* *mf*

221 **Meno**

Fl.

Ob.

B♭-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

King  
 been ver - y proud! Sons. I know that each of you wish - es to mar - ry Prin - cess

221 **Meno**

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

225 *rit.* **Allegro**  $\text{♩} = 108$

Fl. *mf* *f* *ppp* *f*

Ob. *mf* *mp*

B♭ Cl. *mf*

Bn. *mf*

Hr. 1 *mf* *p*

Hr. 2 *mf* *p*

Perc.

Hrp. *f* Eb Bb Ab C♯

*roll* *Husayn* *leaping forth*

Strahl. How-ev - er, I can on-ly grant this wish to one. I, Fath-er! The

225 *div.* *rit.* **Allegro**  $\text{♩} = 108$

Vla. 1 *mf* *pp* *unis.*

Vla. 2 *mf* *pp*

Vla. *mf* *pp*

Vcl. *mf* *pp*

Cb. *mf* *pp*

229

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

ol - dest and the tal - lest, I'm most qual - if - ied to care for your charge!

229

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

224 *trattenere*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Ba. *f* *sp*

Hr. 1 *senza sord.* *f* *sp*

Hr. 2 *senza sord.* *f* *sp*

Perc. *mf* *sf*

Hrp.

*All*

Make way! I'm most fit to wed. Al - though youn-ger, I pos-sess great-er

224 *trattenere*

Vin. 1 *f* *pizz.*

Vin. 2 *f* *pizz.*

Vla. *f*

Vcl. *f*

Cb. *f*

dreamily  $\text{♩} = 60$   $\text{♩}$   $\text{♩}$

Fl.

Ob.

B. Cl.

B. B.

Hr. 1

Hr. 2

Perc.

Hrp.

GONG

ms. cym.

strength!

Ahmad *dolce*

But the Prin-cess and I share the same

dreamily  $\text{♩} = 60$   $\text{♩}$   $\text{♩}$

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

arco

div

solo

p

f

pizz

arco

pp

98

244 *Haughtily* *mf* *♩ = 128*

Fl.

Ob.

B. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

V.

Ahmad *3* Vizier *3* *interrupting to diffuse the tension*

deed! Why, I ought a Your maj-es-ty. it ap - pears we need to hold a com-pet - it-ion in or-der to dec-

244 *Haughtily* *solo* *♩ = 128*

Vln. 1 *mp*

Vln. 2

Vla.

Vcl.

Cb.



248

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

ide. Let it be ar-rows! Let it be ar-rows! Did you say a wheel bar-rows race?

King

248

Vla. 1

Vla. 2

Vla.

Vcl.

Ch.

*mf*

*mf*

252

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Vizier

No!! I'm sug-ges-ting long dis-tance ar-cher-y!

Of course, long dis-tance

252

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

254

Fl.

Ob.

B. Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

*Enraptured, the Wizard beckons the priests  
downstage left. A field judge hands them the  
necessary equipment.*

Stand by this mar-ker and fire your best ar-row. The

wheel bar-rows!

254

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

260 *a poco più lento, maturo* ♩ = 84

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

lon - gest shot ——— wins the con - test and the girl!

260 *a poco più lento, maturo* ♩ = 84

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

264

Fl.

Ob.

B. Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

*p* *simile*

Ali Husayn King

Tis fair, Vi-zier. Our frat-er-nal riv-al-ry shall be washed away by the pur-it-y of sport! Amarchio find the match! Let the

264

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p* *p* *p* *p*

268 *rit.*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bn. *mf*

Hr. 1

Hr. 2

Perc.

Harp. *f* *gliss.*

Ahmad Vizier

Hussayn Ali Ag-reed, nob-le pat-er! Beg-in.

fin-est ar-row win the Prin-cess! Ag-reed, nob-le pat-er!

268 *rit.*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Cb.

15 Presto  $\text{♩} = 144$

Fl. *mp* (h)  $\alpha$

Ob.

B. Cl. *p*

Bn. *p*

Hr. 1 *p*

Hr. 2 *p*

Perc. *more off* *pp*

Hrp. *F $\flat$  D $\flat$  E $\flat$*

15 Presto  $\text{♩} = 144$

Vln. 1 *mp* *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. (h) *mf*

Cb.

*Musica solo position first while everyone looks on...* *Musica slowly draws his bow...*

275

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

V.

Field Judge King

and first.

"A distance of two-hundred and thirty seven cubits, Nice shot! That' ll play!"

275

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

pp

pp



108

284

FL.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Field Judge

Two hundred and thirty-seven  
cubits! It's a tie!

King

Rem - ar - kab - le! Al - i, now's your chance to

284

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*pp*

*mf*

*pp*

*mf*

208

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bn. *mf*

Hr. 1 *mf*

Hr. 2 *mf*

Perc.

Hrp.

break the tie. and un - do the shack - les of bachel-or - hood!

209

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

*rien.*

16

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp. *cadenza*

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

16

*Ad takes his position, but then the stage action forces as the fury enters.*



285 Presto  $\text{♩} = 144$  *rien.*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

(G#)----- loco

*moving in unison from another locale*

**Fairy Peri Banu**

No one sees me... I, the mis - chiev - ous Fair - y

286 Presto  $\text{♩} = 144$  *rien.*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

301 **Meno**

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

plus. 12 12

Per - i Ban - u. shall play a lit - tle

301 **Meno**

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

304

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

mag - - - ic trick with a sprin - kle of this mag - ic cor - -

304

Vin. 1

Vin. 2

Vla.

Vcl.

Cb.





310

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Per.

Hrp.

Prince Ah's ar - row shall take new wing!

She discreetly sprinkles the poison onto Ah's arrow as they are fleeing

311

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p cresc.*

*p*

*p*

*p*

*p*

*p*

*p*

*f p*

*f p*

*f p*

*f p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*mf*

**17** Presto

Fl.

Ob.

B. Cl.

B. B.

Hr. 1

Hr. 2

Perc.

Hrp.

*loco*

**17**

I rath - er like \_\_\_\_\_ that Prince Hu - sayn!

*215 (8=).* Presto

*She finds a hiding place and looks on.*

Via. 1

Via. 2

Via.

Vcl.

Cb.

321

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

the CORNETT resumes

AA draws his bow...

321

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*senza sord.*

*p*

*senza sord.*

*p*

*GONG*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

327 *Fig.*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bs. *mf*

Hr. 1

Hr. 2

Perc.

Hrp.

*and cresc.*

*His arrow starts out of sight. The muffle of musketry flares their gaze upon the priors' trajectory.*

327 *div.* *osis.*

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

*f*

332 18 Twice as slow  $\text{♩} = 72$

Fl.

Ob.

B♭-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Field Judge

It's gone!

King

What a shot! Clear ov - er the hor - iz - on.

*slow gliss. to the highest note possible*

332 18 Twice as slow  $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*sul pont.*

*p*

*pppp*

*mp*

337 *con più moto*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

That has to be the lon-gest one! *All* It does not mat-ter, we all can see it was the sup-er-i-or

337 *con più moto*

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

340 *a tempo*

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

King *trumpantly* *scoldingly and somewhat in a nasutum* Vizier

shot! We have a win-ner!— The rules!— Therules!—

340 *a tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



344 *rinf.* *a tempo*

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

The rules! The book says, "if the said ar-row can-not be re-trieved,

345 *rinf.* *a tempo*

Vla. 1

Vln. 2

Vla.

Vcl.

Cb.

*ff* *p*

347

Fl.

Ob.

B. Cl.

Bn.

Hn. 1

Hn. 2

Perc.

Hrp.

then the con-tes-tant's shot can-not be of-fic - ially coun - ted. Thereby con-sist-ing no

347

Via. 1

Via. 2

Vla.

Vcl.

Cb.

*mf*

*mf*

126

353

Fl. *p* *rit.*

Ob. *p*

B♭ Cl. *p*

Bn.

Hrn. 1

Hrn. 2

Perc.

Hrp.

slain! How dev-oid am I of an-y i-deas.

*The despondent King paces, the princes move with lethargic steps, completely depressed and sullen.*

353

Vln. 1 *div.* *rit.*

Vln. 2 *uniss.*

Vla.

Vcl.

Cb.

19 Andantino  $\text{♩} = 60$

FL.  $\text{mp}$

Ob.

Bs. Cl.  $\text{mp}$

Ba.  $\text{mp}$

Hr. 1

Hr. 2

Perc.

Harp

F.

P.St.  $\text{mp}$

N.

Alm.  $\text{Almod} f$

V.

Ho.

Al.

K.

19 Andantino  $\text{♩} = 60$

Vla. 1  $\text{mp}$

Vla. 2  $\text{mp}$

Vla.  $\text{pizz.}$

Vcl.  $\text{mp}$

Cb.  $\text{pizz.}$

$\text{mp}$

The king and queen were married. The queen, Princess Isabella, and the king had no. The king gave orders to his subjects.

Princess Isabella

Why... can't my long... de... code? Why... can't my

Why... can't my long... de... code? Why... can't my

303

Fl.

Ob.

Ba. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.S.

N.

Alto.

V.

Hu.

Al.

K.

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

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372

FL. *PICCOLO*

Ob.

B-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.S.

N.

Alm.

V.

Hu.

Al.

K.

373

Vla. 1

Vla. 2

Vla.

Vcl.

Ch.

They can't de - code' I know who should change'

Why can't he let - en so me?"

Can you hear me? Can you hear me?" Please pick me! Pick

Heavy

Please pick me! pick me! Please pick me!

AB

Please pick me! pick me! Please pick

on - y one son. there will be dead - ly with I hear



FL. *378*

Ob.

B♭ Cl. *3*

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

F. *378*  
have dis-posed my sec- ret plan to win my self a hand- some

P.S.  
No one is hear- ing me.

N.

Alto.  
me! Al- L are you try- ing to pro- vide me?

V.

Hr.  
Why can't my long sec- tress through to my plan? I am the his- tor- ian

Al.  
me! Un- guard!

K.  
*378*  
There men- ers for me first- class bride! If I should choose

Vln. 1 *378*

Vln. 2

Vla. *378*

Vcl.

Ob.

379

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.St.

N.

Alm.

V.

Hu.

Al.

K.

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

very - al - phac. a - - - - - very - al phac. No - - - - -

No - - - - - in his - - - - - ang.

I will not fight you!

for our Prin - ces' hands. My - - - - - ver - - - - - mas fly - - - - - high a - - - - - have the ash - - - - - ers.

Draw your sword. Ah - - - - - what? How a - - - - - bout you. You - - - - - sayn?

at - - - - - y one son. there will be dead - - - - - ty serfe!

134

FL.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.S.

N.

Alt.

V.

Ha.

Al.

K.

Vla. 1

Vla. 2

Vcl.

Co.

pre - was trade... and the ship... can - not be - come.

trapped in - side... a star - ry and - less dream

pre - was trade... I'm sure the long sea need!

flow some - where... O - ver there. But there's - gain, I do not care! Should he shed? We'll fight it to the end!

flow - some - where... Where there... O - ver - men! O - ver - men!

there... That ar - row flew... flew o - ver there... though I do not care! Should he shed? We'll fight it to the end!

there... That ar - row flew... flew o - ver there... though I do not care! Should he shed? We'll fight it to the end!

Where - der where? I am - der Where... that ar - row flew?

136

137



FL.

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.St.

N.

Alm.

V.

Hu.

Al.

K.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



22 Moderato  $\text{♩} = 62$

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Perc.

Harp

V.

Vclav

King!

Sand... our shore... gra-ces on a long and ex-ten-sive jour-ney to a far-ther coun-try!

22 Moderato  $\text{♩} = 62$

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

141

142

**23 Più con moto**

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Harp

*mf*

King

Sons, with my gold, go ye to dis-tant lands, but each his sep'-rate way. And

**23 Più con moto**

Vln. 1

Vln. 2

Vla.

Vcl.

C.

*mf legato*

*mf legato*

*mf*

419

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Bl Ac

he who re- turns and so hon - ors me with the rar - est of the rare shall mar - ry my

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

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898

899

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903

904

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975

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977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

[illegible]







24 Andantino  $\text{♩} = 120$

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

mf

Ahead

Ab.

Come, let us go by his roy-al com-mand. I know of a fork where

Vla. 1

Vla. 2

Vla.

Vcl.

Ch.

*p dolcissimo*

*p dolcissimo*

*pizz.*

*p*

*pizz.*

*p*

440

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

we can split a-part. Hessoyn Ha.

And when we are done, we'll re-u - nite at this fork. for

Via. 1

Via. 2

Via.

Vcl.

Ch.



FL.

Ob.

B♭ Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Hrp.

Cl

Ab.

*All three Soloists part in separate directions stage-left.*

first light of dawn!

Best luck to each oth - er!

Till the

See you on the 'mor - row!

Via. 1

Via. 2

Via.

Vcl.

Cb.

*calando* Poco meno

Fl.

Ob.

Bs. Cl.

Bs.

Hr. I

Hr. 2

Perc.

Hrp.

V.

fork... Hassayn All

Till the fork... Till the fork.

Ahmad

Good-night, Al-i.

Good-night, Ah-mad!

*solo dolce* *calando* Poco meno

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*pp* *con sord.* *pp* *con sord.* *pp* *con sord.* *pp*

end of scene I

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Al.

Hussyn. *secretly*

Good-night! Hu.

Good-night! —

Good - night, Ahmad!

Good-night. *Carry to each other*

Good-night! —

Good-night! —

Al.

Good-night.

Good-night! —

end of scene I

Vin. 1

Vin. 2

Vla.

Vcl.

Ch.

# Intermezzo

25

Sostenuto  $\text{♩} = 48$

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

cos sord.

cos sord.

*bell tree*

*C! G! B!*

Our attention is turned back to Shahrzade and the enragated Sultan. Shahrzade has passed

Sultan

Your stor-y stirs my cur - i - os - it - y!

25

Sostenuto  $\text{♩} = 48$

Vln. 1

Vln. 2

Vla.

Vcl.

Ob.

*tr*

*fp*

*p*

*p*

462

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Sheherazade

My king, if it please...

At dawn they bade each oth-er

Wha then of our three prin-ces?

463

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

*mp*

*mf*

*pizz.*

*arco*

*p*



FL.

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Hrp.

well and par-ted ways. Prince Hu - says ar-rived at the cit - y -

Streetscriers *entering*

Cur - ry cures acur - vy!

Vln. 1

Vln. 2

Vla.

Vcl.

Ob.

## Scene Two

475 *molto accel.*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc. *bongos, ad. lib.*

Hrp.

Sh.

of Bagh-dad!

Cur - ry cures scur - vy!

*Action shifts to marketplace where a temple mar-chant's stall is set. Street criers roam and clear the atmosphere.*

475 *molto accel.*

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

481

Fl.

Ob.

B. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Cut thee some chut - ney?

Cur - ry cures scur - vy!

481

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

408

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Cut thee some chut - ney?

Cur - ry cures scur - vy!

409

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*f*

*fff*

491

FL

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Four Women

Chic sheets for chic shieks! Chic sheets for

Chic sheets for chic shieks! Chic sheets for

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

27

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

chic shieks!

Husayn

Ah!

How of - ten I've heard of the

chic shieks!

27

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl. *soo*  
 Ob.  
 Bb Cl.  
 Ba.  
 Hb. 1  
 Hb. 2  
 Perc.  
 Hrp.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

*won - der - of Bagh - dad!*  
*What a bus - y*

*seria seri!*  
*seria seri!*

*arco*  
*pizz.*

FL. *sos*

Ob.

B♭ Cl. *mf*

Ba. *mf*

Hr. 1

Hr. 2

Perc.

Hrp.

*Fairy Peri-Ban enters and takes her place in the tent, disguised as a merchant. Madame notices the sign.*

Cut thee some chut-ney?

mar - ket! Hey mer - chant, do you sell

*sos*

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.



510 28

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc. *thumb roll*

Hrp.

Fairy Peri Bane *enter*

(Now is time to act out my part!)

jewel - ry?

510 28

Vln. 1 *pizz.* *p* *arco*

Vln. 2 *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

Vcl. *pizz.* *p* *arco*

Cb.

515

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Per.

Hrp.

I of - fer this fly — ing car - pet worth thir - ty three —

515

Vin. 1

Vin. 2

Via.

Vcl.

Ch.

*leggiero*

*p*

*leggiero*

*p*

*leggiero*

*p*

*pizz.*

*p*

*p*

520

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

thous - sand gold - piec - es!

Husayn

A fly-ing car-pet? Do you

520

Via. 1

Via. 2

Via.

Vcl.

Ch.

525

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Fairy

Whoever sits up-

take me for a fool!? It is just an ug - ly mat.

Hu.

div.

Vla. 1

Vla. 2

Vla.

Vcl.

Ob.

mf

520

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Per.

Hrp.

on it will be flown, will be flown, flown any-where in a

Flown? Flown?

520

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

div.

unis.

29

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc. Claves

Hrp.

twi - kle of an eye.

Husayn

Real - ly? Can I take your word?

29

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.









30

FL. *55*

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Hrp.

for - ward flir - ta - tious sui - tor!

30

Vln. 1 *55*

Vln. 2

Vla.

Vcl.

Cb.

*arco*

*ff*

Fl. <sup>545</sup>  
 Ob.  
 B♭ Cl.  
 Bn.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp. <sup>D4</sup>  
 (He \_\_\_\_\_ is real-ly hand-some!)  
 Hsryn  
 I \_\_\_\_\_ think I'm fall - ing \_\_\_\_\_ in love! \_\_\_\_\_  
 Vln. 1 <sup>545</sup>  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Fl.  
 Ob.  
 B♭ Cl.  
 Ba.  
 Hrn. 1  
 Hrn. 2  
 Perc.  
 Hrp.  
 Streetcrier  
 He pure hat  
 Vin - da-loo!  
 I am fall-ing in love!  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 175. The score includes woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon, Horns 1 & 2, Percussion, Harp), strings (Violins 1 & 2, Viola, Violoncello, Contrabass), and vocal soloists (Streetcrier, He pure hat, I am fall-ing in love!). The score features various musical notations including notes, rests, and dynamic markings such as *mf*, *p*, *dim.*, and *ppp*.

31 Relaxed *rit*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

*pp*

rubbing brushes on sn.

*p*

I'll never find such... beaut-y as rare as you, en-chan-tress and your car pet on air. I've looked... far and wide in.

31 Relaxed *rit*

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

*pp*

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

con sord.

*pp*

*pizz.*

*pp*

572

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

hopes to win a bride. Tell me your name fair one. We could fly to my father's splendid

572

Via. 1

Via. 2

Via.

Vcl.

Cb.

178

501

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Perc.

Hrp.

— a-way with you!

— a-way with you! Prom-ise that you will wait while I ask for my fath-er's say.

501

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pizz. div.

mp

pizz. div.

mp

pizz.

mp

pizz.

mp

pizz.

mp



rit. 32 *a tempo*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

*Musical ends, then a seamless transition to the next scene*

Per-i Ban-u. I prom-ise to re-turn:— I love you.

Vla. 1

Vla. 2

Vla.

Vcl.

Ch.

rit. 32 *a tempo*

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

# Scene Three

Con piu moto *d. = 48*

Fl.

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Harp

Streetcriers

All

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

con sord.

con sord.

gong (strike several different tones, one per note)

finger cymbals

a seamless transition to the next scene, as they enter a temple

rearranging the stage, creating a general scene

Jas - mine, jade and jas - per ware!

I am trul-y jad-ed from this jour-ney.

Con piu moto *d. = 48*

ord. con sord.

pp

non vib.

ordon sord.

non vib.

ord. con sord.

pp

P

Fl.  
 Ob.  
 B♭ Cl.  
 B♭.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 Tibetan Monks  
 Ory  
 Vla. 1  
 Vla. 2  
 Vla.  
 Vcl.  
 Cb.

The score is for a full orchestra and vocal soloists. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns) play melodic lines with triplets. The strings (Violins, Viola, Violoncello, Contrabass) provide harmonic support. The Harp plays arpeggiated figures. The Tibetan Monks sing the lyrics "jas - mine, jade and jas - per ware!". The Ory part is a continuous line. The percussion part includes a variety of rhythmic patterns.

Fl.

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Hrp.

Alto

Hoch him-mel Him-a - lay - as! This is where our half-Ger-man prin - cess was or-phaned.

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

Fl.

Ob.

B. Cl.

Ba.

Hn. 1

Hn. 2

Perc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Are there not an-y ver - nac - u-lar shops in these hal - lowed halls?

33

Allegretto  $\text{♩} = 64$ 

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bn. *mf*

Hr. 1 (con sord.)

Hr. 2 (con sord.)

Perc. *mf* *trumpet and horn over ten-cym. f & splash cym.*

Hrp. *mp*

*A Tibetan merchant appears at the tent, entering from upstage*

**Tibetan Merchant**  
Come by \_\_\_\_\_ and see this rar - est.

33

Allegretto  $\text{♩} = 64$ 

Vln. I *pizz. div. f* *trill. arco* *mf* *div. pizz.*

Vln. 2 *f* *trill. arco* *mf* *div. pizz.*

Vla. *pizz. f* *arco* *pizz.*

Vcl. *pizz. f* *pizz.*

Cb. *pizz. f* *pizz.*

613

Fl.

Ob.

B♭-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

goldenmag-ic apple. shiny fash-ioned goldenmag - ic apple. the nch-est fruit. mon - ey can - buy!

Vin. 1

Vin. 2

Vla.

Vcl.

Ch.

617

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Per.

Hrp.

*out of tempo* ..... *a tempo*

Tis not bit-ter, but sweet and rich and fair!

*All ends*

(Can that be my mis-sing ar-row?)

617

Vln. 1

Vln. 2

Vla.

Vcl.

Ob.

*mp*  
*arco*  
*unil.*

*mp*  
*arco*

*mp*  
*arco*

*mp*  
*arco*

*mp*  
*arco*

*cresc.*  
*3*  
*3*

*cresc.*  
*3*  
*3*

*cresc.*  
*3*  
*3*

*cresc.*  
*3*  
*3*

*cresc.*  
*3*  
*3*

*mp*



**Presto**

54

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

*f* *F1*

approaching him

Mer - chant! I can prove that's my ar - row by the roy - al em - blem

**Presto**

522

Vin. 1

Vin. 2

Vla.

Vcl.

Ob.

cresc. 3

*f*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

TO PICCOLO **Meno**  $\text{♩} = 120$

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1 *arco sord.*

Hr. 2 *arco sord.*

Perc.

Hrp.

*disappearing the embouchure*  
In - deed. A tin - y house cat ram - pant...  
on its shaft!

**Meno**  $\text{♩} = 120$

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

Vcl. *arco*

Cb. *pizz.*

Fl.  
 Ob.  
 B♭ Cl.  
 Ba.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 I'll re-turn your ar-row if you'll prop-er-ly com-pen-sate me for my dam-aged ap-ple!  
 Vla. 1  
 Vla. 2  
 Vla.  
 Vcl.  
 Cb.

smaller gong  
 arco

FL. <sup>32</sup> PICCOLO *p*

Ob. *p*

B♭ Cl. *p*

Bn. *p*

Hr. 1

Hr. 2

Perc. *Glock.* *p*

Hrp. *sf*

Ah! This ap - ple is

Eas - y e - nough! Here's three coins!

Vln. 1 *f* *pizz.* *arco* *div.*

Vln. 2 *f* *pizz.* *arco* *div.*

Vla. *f* *pizz.* *arco*

Vcl. *f* *pizz.* *arco*

Cb. *f* *pizz.* *arco*

Allegretto (as before)

35

Fl.

Ob.

B. Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Allegretto (as before)

quite more pre-cious than that! Try thir - ty thous - and gold pre-c-es!

35 Allegretto (as before)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl.

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Perc.

Hrp.

Look toward the Tib-et-an high-lands whence this ap-ple was pro-

I don't think so!

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*pizz.*

*con sord.*

*pizz.*

*col canto*

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

*a piacere*

cured. It— drank from— hol-y foun-tains of clean— glac-ial wat-ers. With its scent it can

*col canto*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*a tempo*

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

*mp* Fl

cure an-y dis - - - ease! E - rase an-y dis-tem-per, im - prove lon - gev - it-y.— good

*a tempo*

Vla. 1

Vla. 2

Vla.

Vcl.

Ch.



Fl.  
Ob.  
B♭ Cl.  
Ba.  
Hr. 1  
Hr. 2  
Perc.  
Hrp.  
nat-ure, looks and charm!

All  
All this e-lix-ir in one... lous-y ap-ple? Those are mel-od-i-ous words, but

Vln. 1  
Vln. 2  
Via.  
Vcl.  
Cb.

662  
unis. pizz.  
ff  
pizz. div.  
ff  
col legno  
ff  
col legno  
ff  
col legno  
ff

arco  
p  
unis. arco  
p  
ord.  
p

*rall.* **36** *a tempo*

Fl. *pp*

Ob. *pp* *mf*

B. Cl. *pp* *mf*

Bn. *pp* *mf*

Hr. 1 *con sord.* *senza sord.* *pp* *mf*

Hr. 2 *con sord.* *senza sord.* *pp* *mf*

Perc. *smaller bong* *f*

Hrp. *Al Eb G6*

V. *You may be true to your ar-row, as I am true... to my apple!*

*how can I be-lieve you?* *Fair e-*

*div. rall.* **36** *a tempo*

Vin. 1 *pp* *mf*

Vin. 2 *pp*

Vla. *pp*

Vcl. *pp*

Ch. *pp*

FL.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

nough! Your prom-is-es are worth an - y price

longo dr. wash sticks

*mf*

FL. *see TO FLUTE*

Ob.

B♭-Cl.

B♭.

Hr. 1

Hr. 2

Perc. *smaller group*

Hrp.

**Tibetan Merchant** *Her hands Ah let apple and arrow, both were every*

Then I'll col-lect my pay-ment lat-er! The price of this gol den ap-ple for my

Ali

if they be true! Sweet vic-t'ry will this appling to

Vln. 1 *see solo* *div.* *tutti*

Vln. 2 *div.*

Vla.

Vcl.

Ch.

FL.

Ob.

B. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

daught-er shall be my daught-er's wed-ding ring! Oy!

me and my prin-cess! Great-est gift for my ling! And my broth-ers would ag-ree.

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

*crossing the stage now from the other side*

674

Fl.

Ob.

B-Cl.

Bn.

Hn. 1

Hn. 2

Per.

Hrp.

his the great - est gift they've ev - er seen! Now to the fork! To the fork!...

674

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*pizz.*

*p*

*f*

*arco*

*f*

*arco*

*p*

*f*

*arco*

*p*

# Scene Four

*sempre*  $\text{♩} = \text{♩}$  FLUTE

FL. *p*

Ob. *p*

B♭ Cl. *p*

B♭. *p*

Hr. 1 *con sord.* *p*

Hr. 2 *con sord.* *p*

Perc. *sn. roll* *p*

Hrp.

*A brief scene in Sorens, where Ahmad has just purchased a magic telescope from a Burmese merchant.*

*sempre*  $\text{♩} = \text{♩}$  *pizz.*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *p*

Vcl. *p*

Cb. *p*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

*Ahead and the marchers go! onto stage*

*crash*

An i-vor-y spy - ing tube?

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

*arco div.*

*sf*

*p*

*arco div.*

*sf*

*p*





Fl.

Ob.

B♭ Cl.

Ba.

Hn. 1

Hn. 2

Perc.

Hrp.

- of your king! You can see as far as the fal-con can

Via. 1

Via. 2

Via.

Vcl.

Ch.

702

Fl. *crusc.*

Ob. *crusc.*

B♭ Cl. *crusc.*

Ba. *crusc.*

Hr. 1 *crusc.* *con sord.* *f*

Hr. 2 *crusc.* *con sord.* *f*

Perc. *wood block & rubber mallet* *mf*

Hrp. *mf*

*Aloud perc.*

*SOBT!*

*stacc*

*dancing* *A*

703

Vla. 1 *crusc.* *f*

Vla. 2 *mf*

Vla. *mf*

Vcl. *f*

Cb. *f*

707

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

tel - es-cope a tel-es-cope a mag - ic tel-es-cope! A tel - es-cope a tel-es-cope, I

707

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

712 39 ♩ = ♩

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

*f* *pp*

*f* found a tel-es-cope!

712 39 ♩ = ♩

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

*f* *ppp*

*f* *ppp*

*arco* *p*

*arco* *p*

## Scene Five

718

Fl. *p*

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Per.

Harp *E♭ F1*

*The stage is cleaned for scene four, the furs in the road, mattresses away for the palace.  
The three princes converge, slowly in the dim light, from opposite directions.*

Adm.

Hr.

Ali

719

Vln. 1

Vln. 2

Vla. *p*

Vcl. *p*

Cb. *p*



75

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm. Ahmad

Al-i? Hu-sayn? Hussyn

Ali Ah-mad? Ali

Hu-sayn? Ah-mad!

76

Vln. 1 pizz. div. arco p f

Vln. 2 pizz. div. arco p f

Vla. pizz. div. arco p f

Vcl. pizz. div. arco p f

Ch. pizz. div. arco p f



40

Fl.

Ob.

B. Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm. *mezz. or conv. step*

Oh what for-tune! We re-join safe-ly!

Oh what for-tune! We re-join safe-ly! Let's re-count each

Oh what for-tune! We re-join safe-ly!

40

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

728 TO PICCOLO

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ho.

Ali

oth-er's price-less won-der! Be-ing the el-dest, I'll go first. I

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

GONG

pizz.

p

f

**Sostenendo**  $\text{♩} = 66$

744

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha.

Ali bring... a mag-ic car-pet! Sit-ting up - on it, you'll be flow'n a-ny where you wish!

**Sostenendo**  $\text{♩} = 66$

745

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

div.

unis.

pizz.

arco

747 **PICCOLO** **41**

Fl.

Ob.

B. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm. *Alonzo pulls out his telescope fragment of his neck.*

Ha. Come see what I pur-chased from an old Bur-mese mer-chant.

Ali And you, Ah - mad?

And you, Ah - mad?

747 **41**

Via. 1

Via. 2

Via.

Vcl.

Cb.



*riten. e rinf. a tempo*

754

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Hu.

Ali.

755

*riten. e rinf. a tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

*p*

*f*

*pp*

*con sord.*

*SLAP BOARDS*

*GLOCK*

*arco*

*pizz.*

Be-hold, an iv-ory spy-ing tube! With it you can de-cry ob-jects from hun-dreds of

750

Fl. *TO PLATE*

Ob.

B. Cl.

Ba.

Hr. 1 *SENZA SORD.*

Hr. 2 *SENZA SORD.*

Perc. *STRONG STRIKE WITH STICKS AND* *STRONG STRIKE WITH STICKS AND*

Hrp.

Ahm.

Hu. *miles!* *It re - minds me of a cos-mic dream I had.* *one that I will al-ways cher-ish.*

Al. *Does it now?*

Vin. 1 *div.* *pp*

Vin. 2 *div.* *pp*

Via. *pizz.* *arco 3* *p*

Vcl. *3* *mf* *p*

Cl. *arco* *mf*

*Lento*  $\text{♩} = 60$  **42** *molto rit.* *a tempo*

FL. FLUTE  $p$   $3$   $3$   $3$

Ob.

B♭ Cl.  $mf$   $7$   $3$   $p$

Bn.  $mp$   $p$

Hr. 1

Hr. 2

Perc.

Hrp.  $A^b$   $A^b$   $G^b$   $A^b$

Abn.  $3$   $3$   $3$   $3$   $3$   $3$   $12$   $3$   $3$

Hu. Beaut-i-ful Prin-cess Strahl and L. were crad-led in a viv-id sea of grass... when large plan-ets rise...

Ali

*Lento*  $\text{♩} = 60$  **42** *molto rit.* *a tempo*

Vln. 1  $p$   $mp$   $p$

Vln. 2  $p$   $mp$   $p$

Vla.  $pp$   $mp$   $p$

Vcl.  $pp$   $mp$   $p$

Cb.  $pp$   $mp$   $p$



755

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha. - in a night sky lav-ish-ly jeweled with py - - rite!

Al.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

756

Fl.

Ob.

B. Cl.

Ba.

Hn. 1

Hn. 2

Perc.

Hrp.

Ahm.

Sil-ly bands of red and blue a - dorn jup-i-ier.

Ali

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

222

74 **43**

Fl. *p* *pp* *espr.*

Ob.

B. Cl. *p* *pp*

Ba. *p* *pp*

Hr. 1

Hr. 2 *scena cord.*

Perc. *pp*

Hrp.

Ahm.

Ha. Mars hung a-way— like a ne-glec-ted lan-tern.

Ali

**43**

74 *Orchestral*

Vin. 1 *pp* *pp* *solo* *espr.*

Vin. 2 *pp* *pp* *p*

Vla. *pp* *pp espress.*

Vcl. *pizz.* *p* *pp*

Cb. *pp* *arco*



781

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha.

Al.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

wak - en, oh night of won-drous ec - stas-y! Oh night, come a -

Al - i, our po-et has spo-ken.

784

Fl.

Ob.

B♭-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

He.

Ali

Vin. 1

Vin. 2

Vla.

Vcl.

Ch.

con aord. senza aord.

con aord. senza aord.

gain! Ah, how I masher...

Almof handy too the tube.

Myprincess

comes over with curiosity

Could I see your mag-ic ivo-ry tube? I wonder if I can find Princess Srah.

mp

mp

mp

mp

mp

mp

44

787

Fl.

Ob.

B.-Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Alm. *quasi portamento*

love!

Al-i. what do you see?  
*Al-i. what do you see?*

44

787

Vla. 1

Vla. 2

Vla.

Vcl.

Ob.



**Allegro moderato**  $\text{♩} = 72$

700

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha.

Ali

Ah!!!

**Allegro moderato**  $\text{♩} = 72$

700

Via. 1

Via. 2

Vla.

Vcl.

Cb.

*senza sord.*

*senza sord.*

*horror stroke*

What is it?

Ah checks again, and suggests over, dominated by what he sees.

What is it?

Ah!!!

Ah!!!

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Per.

Hrp.

Ahn.

Al - i's face is chan - ging col - or! Look, he's moan - ing. He's

He.

Al - i's face is chan - ging col - or! Look, he's moan - ing. He's

Ali

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

Fl.  
 Ob.  
 B♭ Cl.  
 Bn.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 Ahn.  
 V. wil - ting. tears... gush from his eyes! Ah. what makes you suf - fer? Broth-er, tell us what is  
 Ho.  
 Ali wil - ting. tears gush from his eyes! Ah. what makes you suf - fer? Broth-er, tell us what is  
 Ali  
 Vla. 1  
 Vla. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 230. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp (Hrp.), and vocal parts (Ahn., V., Ho., Ali). The vocal parts have lyrics: "wil - ting. tears... gush from his eyes! Ah. what makes you suf - fer? Broth-er, tell us what is". The instrumental parts include Violins 1 and 2 (Vla. 1, Vla. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

45 *Doloroso*  $\text{♩} = 60$  *poco affrett.*

Fl.  
Ob.  
B♭ Cl.  
Bn.  
Hr. 1  
Hr. 2  
Perc.  
Hrp.  
Ahn.  
He. wrong? Please tell us, what is wrong?  
Ali wrong? Please tell us, what is wrong? *regaining his composure, and with great pathos*  
I saw our young— prin—cess ly—ing on her

45 *Doloroso*  $\text{♩} = 60$  *poco affrett.*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

*con sord.*  
*pp*  
*con sord.*  
*pp*  
*molto espressivo*

Fl. *a tempo*

Ob. *p*

B♭ Cl. *f* *p*

Ba. *f* *pp*

Hr. 1 *f* *pp*

Hr. 2 *pp*

Perc.

Hrp.

Ahm.

Hu. No!

Ali Prin-cess! Are you sure?

bed dy-ing! She gasps her last breaths... and ev-ry one is in

Vin. 1 *a tempo*

Vin. 2 *div.* *unis.*

Vla. *espr.*

Vcl. *pizz.* *arco con sord.* *p*

Cb. *pizz.* *arco* *p*

46 Allegretto  $\text{♩} = 100$

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha.

Ali

Then our quest has been all in vain?

mour-ning! Wait! I can

46 Allegretto  $\text{♩} = 100$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

814

FL.

Ob.

Bt. Cl.

Bn.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ho.

Ali

save her! Be - hold my mag - ic ap - ple! The scent of this fruit can cure a - ny

Vln. 1

Vln. 2

Vla.

Vcl.

Ob.

815

Fl.

O.

B. Cl.

B.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha.

Ali

818

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

But we're too far a - way to save her in time. Ev - en with the strong - est pot - ion, there are

ail - ment!



Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

too man - y miles to climb!

Ho.

Ali But... my... car-pet shall car - y - us to her bedside! Sit with

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Ahm.

Ha.

Ali

me

and fly!

To the pal-ace! To the pal-ace! Great car - pet, fly

The prince lay down upon the carpet and fly off...

To the pal-ace! To the pal-ace! Great car - pet, fly

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

528

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bn. *ff*

Hr. 1 *ff*

Hr. 2 *ff*

Perc. *ff* *cr. cym.*

Hrp.

Ahm.

Ha. swift and high!

Ali swift and high!

swift and high!

Via. 1 *ff*

Via. 2 *ff*

Via. *ff*

Vcl. *ff*

Cb. *ff*

## Interlude

The musical score is titled "Interlude" and is arranged for a large orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Ba.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp (Harp), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score is divided into two measures. The first measure features a melodic line in the Flute and Oboe, a sustained note in the B♭ Clarinet, and a rhythmic pattern in the Bassoon. The Horns play a sustained note, and the Percussion plays a rhythmic pattern. The Harp plays a sustained note. The Violins play a sustained note, and the Viola, Violoncello, and Double Bass play a rhythmic pattern. The second measure features a melodic line in the Flute and Oboe, a sustained note in the B♭ Clarinet, and a rhythmic pattern in the Bassoon. The Horns play a sustained note, and the Percussion plays a rhythmic pattern. The Harp plays a sustained note. The Violins play a sustained note, and the Viola, Violoncello, and Double Bass play a rhythmic pattern. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

This musical score page, numbered 240, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb. Cl.), Bassoon (Bb.), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Percussion (Perc.), Harp (Hrp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The woodwind section is active in the first measure, with the Bass Clarinet and Bassoon playing a melodic line. The Harp plays a rhythmic accompaniment. The string section is mostly silent in this measure. The second measure shows the Flute and Oboe playing a melodic line, with the Bass Clarinet and Bassoon continuing their part. The Harp continues its rhythmic accompaniment. The string section remains silent.

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Perc.

Hrp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

The musical score for page 241, measures 1-2, features a complex orchestral arrangement. The woodwind section (Flute, Oboe, B♭ Clarinet, B♭ Bassoon, Horns 1 & 2) plays a melodic line with various dynamics including *f*, *sf*, and *mf*. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) provides a rhythmic and harmonic foundation, with the Violins 1 & 2 playing a prominent melodic line. The Harp and Percussion parts are also present, contributing to the overall texture. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

This musical score page, numbered 242, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Ba.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp (Hrp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The woodwind section (Fl., Ob., B♭ Cl., Ba.) is active in the first system, with the Flute and Oboe playing melodic lines and the Bass Clarinet and Bassoon providing harmonic support. The string section (Vln. 1, Vln. 2, Via., Vcl., Cb.) is also active, with the Violins playing a rhythmic pattern and the Viola, Violoncello, and Contrabass providing a steady bass line. The Harp and Percussion are present but have no visible notation on this page. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Fl.  
 Ob.  
 B♭ Cl.  
 B♭.  
 Hrn. 1  
 Hrn. 2  
 Perc.  
 Hrp.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 243. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (B♭.), Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Percussion (Perc.), Harp (Hrp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Harp part features a complex arpeggiated figure with a 'pizz.' (pizzicato) marking and a '10' indicating a ten-measure phrase. The Violoncello and Contrabass parts also include 'pizz.' markings. The Violin 2 part has a 'pizz.' marking. The Viola part has a 'pizz.' marking. The Violin 1 part has a 'pizz.' marking. The Bass Clarinet part has a 'pizz.' marking. The Bassoon part has a 'pizz.' marking. The Oboe part has a 'pizz.' marking. The Flute part has a 'pizz.' marking. The Horn 1 and Horn 2 parts have a 'pizz.' marking. The Percussion part has a 'pizz.' marking.





Fl.  
 Ob.  
 B♭ Cl.  
 B♭.  
 Hrn. 1  
 Hrn. 2  
 Perc.  
 Hrp.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 245. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horn 1, Horn 2, Percussion, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Harp part features two trills marked with the number 10. The Violoncello part is marked *arco*. Dynamics include *mf* (mezzo-forte) and *f* (forte).

(optional repeat)

Fl.  
Ob.  
B♭ Cl.  
Bn.  
Hr. 1  
Hr. 2  
Perc.  
Hrp.  
Vla. 1  
Vla. 2  
Vla.  
Vcl.  
Cb.



## Scene Six

Musical score for Scene Six, measures 1-4. The score is written for a large orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bs. (Bassoon)
- Hr. 1 (Horn 1)
- Hr. 2 (Horn 2)
- Per. (Percussion)
- Hrp. (Harp)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

The score is in 4/4 time and features a key signature of one flat (B-flat). The dynamics are marked *f* (forte) and *ff* (fortissimo). The percussion part includes a GONG. The harp part includes a G♭. The violin parts include a *div.* (divisi) marking. The woodwinds and strings play sustained notes and chords, while the harp and percussion provide harmonic support.

Fl.  
 Ob.  
 B♭ Cl.  
 Bn.  
 Hrn. 1  
 Hrn. 2  
 Perc.  
 Hrp.  
 King  
 Nanny  
 N.  
 How is she? None of these med-i-cines are work-ing. What are we to do?  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Musical score for page 249. The score includes staves for Flute, Oboe, B♭ Clarinet, Bassoon, Horn 1, Horn 2, Percussion, Harp, and a vocal solo by the King. The King's part includes the lyrics: "How is she? None of these med-i-cines are work-ing. What are we to do?". The orchestral accompaniment features Violins 1 and 2, Viola, Violoncello, and Contrabass. Dynamics include *mf* (mezzo-forte) and *f* (forte).

257  
 Fl.  
 Ob.  
 B♭ Cl.  
 Ba.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 King  
 When your fath - er — was near death. — I stood by his bed. He  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Con moto  $\text{♩} = 70$

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Ba.

Hr. 1 *con sord.* *p*

Hr. 2

Perc.

Hrp. *p*

Nanny  
(If he could have seen her at her first day in court.)

*ruff*  
asked me to come near and whispered through his tears.

Con moto  $\text{♩} = 70$

Vla. 1 *mp* *div.* *p*

Vla. 2 *mp* *pizz. div.* *pp*

Vla. *mp* *pizz.* *pp*

Vcl. *mp* *pizz.* *pp*

Ch.



49

Fl. *mp*

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

King

Nanny

My precious child, this

He bade I watch o-ver you as best I knew as best I knew. My dear friend soo-ly child, this

49

Vln. 1 *arco*

Vln. 2 *arco* (b)

Vla.

Vcl.

Cb.

*mf*

Fl.

Ob.

B♭ Cl.

B♭.

Hrn. 1

Hrn. 2

Perc.

Hrp.

N.

K.

nan - ny's heart be - guiled.

fath - er's heart be - guiled.

You've grown these man - y

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Fl.  
 Ob.  
 B♭ Cl.  
 Bn.  
 Hn. I  
 Hn. 2  
 Perc.  
 Harp.  
 Viol. I  
 Viol. 2  
 Vla.  
 Vcl.  
 Db.

years to see your wedding day. And now with scarce a sigh you may die! You may die!

Musical notation includes various dynamics (f, mf, sf, div.), articulation (accents), and performance instructions (e.g., "GONG" for percussion). The score is written in a standard musical notation style with staves for each instrument and a vocal line.

FL. *pp* *ppp*

Ob.

B♭ Cl. *pp* *ppp*

Ba. *pp* *ppp*

Hr. 1

Hr. 2

Perc.

Hrp. *p*

N. N.

K. K.

Oh prin-cess dar-ling. please do... not... die.

Oh prin-cess dar-ling. please do... not... die. don't... die!

Vin. 1 *con sord. div. pp*

Vin. 2 *con sord. div. pp*

Vla.

Vcl.

Cb.



$\text{♩} = 80$  Allegro moderato

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

here!

$\text{♩} = 80$  Allegro moderato

Via. 1

Via. 2

Vla.

Vcl.

Cb.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon) has the Flute playing a melodic line with triplets. The brass section (Horn 1, Horn 2, Percussion) has the Horns playing sustained notes and the Percussion playing a rhythmic pattern. The Harp has a sustained chord. The string section (Violins 1 and 2, Viola, Violoncello, Contrabass) has the Violas playing a complex, fast-moving melodic line with many slurs and ties, while the other strings provide harmonic support with sustained notes and chords. The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute.

This musical score page, numbered 258, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Ba. Cl.), Bassoon (Ba.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Percussion (Perc.), Harp (Hrp.), Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Via.), Violoncello (Vcl.), and Double Bass (Cb.). The woodwind section (Fl., Ob., Ba. Cl., Ba.) is highly active, featuring complex passages with many beamed sixteenth and thirty-second notes, often marked with accents and slurs. The brass section (Hn. 1, Hn. 2) has more sparse, sustained notes. The string section (Vin. 1, Vin. 2, Via., Vcl., Cb.) provides a harmonic foundation with sustained chords and some moving lines in the violins. The harp and percussion parts are mostly silent on this page.

51

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Per. Sn. Dr. WIND CHIMES *mp*

Hrp. *p*

Princess Strahl

Ah,

Vla. 1 *div.* *f* *p*

Vla. 2 *div.* *f* *p*

Vla.

Vcl.

Cb.



Fl.  
 Ob.  
 B♭ Cl.  
 Ba.  
 Hrn. 1  
 Hrn. 2  
 Perc.  
 Hrp.  
 P.S.L. 3 Nanny 3 Princess Strahl  
 what is the time? He has cured you with his mag - ic ap - ple! Oh, Ah -  
 Violin 1  
 Violin 2  
 Viola  
 Violoncello  
 Contrabass

The musical score is written for a full orchestra and vocal soloists. The woodwind section includes Flute, Oboe, B♭ Clarinet, Bassoon, Horns 1 and 2, and Percussion. The keyboard section includes Harp. The vocal soloists are P.S.L. (Princess Strahl), Nanny, and Princess Strahl. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a key signature of one flat (B♭). The vocal soloists enter with a melody, and the strings provide accompaniment. The lyrics are: "what is the time? He has cured you with his mag - ic ap - ple! Oh, Ah -".

Fl.

Ob.

Bb. Cl.

Bb.

Hr. 1

Hr. 2

Perc.

Hrp.

Nanny

All others (It was A-li that cured you.)

Princess Strahl

mad. I dreamed that— Oh! Thank you, A-li!

A-li!

Vln. 1

Vln. 2

Vla.

Vcl.

Ob.

Fl. <sup>rit</sup> Andantino  $\text{♩} = 60$  *colla voce* *a tempo*

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Perc.

Harp

Hr. 1  
Thank the gods my pre-desti-nes!

Hr. 2  
Thank the gods my pre-desti-nes! And all my own re-vela-tions. All the pleas-ure my long. I

Vla. 1 <sup>rit</sup> Andantino  $\text{♩} = 60$  *colla voce* *a tempo*

Vla. 2 *mp*

Vla. *mp*

Vcl. *mp*

C. *mp*

FL. *mf*  
 Ob. *mf*  
 Bb. Cl. *mf*  
 Ba. *mf*  
 Hrn. 1 *mf*  
 Hrn. 2 *mf*  
 Perc. *GONG*  
 Hrp. *mf*  
 of - for the Tho-ri-an from... des - not in gold... By means of a all not - o-dies... are cured?

Vla. 1 *mf*  
 Vla. 2 *mf*  
 Vla. *mf*  
 Vcl. *mf*  
 Cb. *mf*

FL. *sf* *p*

Ob. *sf* *p*

B♭ Cl. *sf* *p*

Ba. *sf* *p*

Hr. 1 *sf* *p*

Hr. 2 *sf* *p*

Perc. *mp*

Hrp. *E♭ G♭*

*Musyo*  
 This Per - son car - - - - - will pre-sen - - - - - my long as - - - - - you are to

Vla. 1 *p*

Vla. 2 *p*

Vla. *sfz*

Vcl. *sfz*

Cl. *sfz*

*p*



Fl.  
 Ob.  
 Bb Cl.  
 Ba.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Hrp.  
 V.  
 Vla. 1  
 Vla. 2  
 Vla.  
 Vcl.  
 Cb.

my hope. pur-chased from a bar-terer our claim. all things cast and vain, earth and heav'n, let him and a-

266

FL.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

love are made large and va - le - to in your way - of eye. Our land, pre - sence which get it more ex - cel - lent!

Our land, pre - sence which get it more ex - cel - lent!

Our land, pre - sence which get it more ex - cel - lent!

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.



*accel.* *a tempo*

Fl.  
Ob.  
B. Cl.  
Ba.  
Hr. 1  
Hr. 2  
Perc.  
Hrp.

*Al.* *and.* *a tempo* *dim.*  
Who shall mar - ry Pre - cious Sarah? Re - mem - ber, who do ev - er mean, we'll ac - cept with ev - ry grace. For

*Al.* *and.* *a tempo* *dim.*  
Who shall mar - ry Pre - cious Sarah? Re - mem - ber, who do ev - er mean, we'll ac - cept with ev - ry grace. For

*Al.* *and.* *a tempo* *dim.*  
Who shall mar - ry Pre - cious Sarah? Re - mem - ber, who do ev - er mean, we'll ac - cept with ev - ry grace. For

*(S=)* *accel.* *a tempo*

Vla. 1  
Vla. 2  
Vln.  
Vcl.  
Cb.

*mf* *p dolce*

Fl.

Ob.

Bs. Cl.

Bs.

Hr. 1

Hr. 2

Per.

Hrp.

*we are lov-ing breath - ers, and we o - bey our God - a's and - om's word -* *Allegretto*

*we are lov-ing breath - ers, and we o - bey our God - a's and - om's word -* *Allegretto*

*we are lov-ing breath - ers, and we o - bey our God - a's and - om's word -* *Allegretto*

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

270

FL.

Ob.

Bs. Cl.

Ba.

Hr. 1

Hr. 2

Per.

Hrp.

Maryon Gorb  
Fanny Brice  
Walt?  
Who is it?

Walter  
Walt?  
Who is it?

Alvin  
Walt?  
Who is it?

with a good deal of thought  
Can - not - be - ing

Vla. 1

Vla. 2

Vla.

Vcl.

Ob.

The musical score is arranged in a standard orchestral format. The woodwind section at the top includes Flute, Oboe, Bass Clarinet, and Bassoon. The brass section includes Horns 1 and 2. The percussion section includes a snare drum (marked 'Fl. Tim' and 'mf') and a harp. The vocal section features four parts: Maryon Gorb (Fanny Brice), Walter, Alvin, and a solo part with lyrics. The string section at the bottom includes Violins 1 and 2, Viola, Violoncello, and Oboe. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

**54** Allegretto  $\text{♩} = 120$

Fl.

Ob.

B♭-Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

who had cured the pro-cess, it shall be Al-fo-land the I

**54** Allegretto  $\text{♩} = 120$

Vln. 1

Vln. 2

Vla.

Vcl.

Ob.



FL. 572

Ob.

Br. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

V. 1

V. 2

Vla.

Vcl.

Cb.

In one 55

And with the day spy the sun

With the day car - pot the up - ple was the - time!

One - - - cross long. I at - teps the grass!

In One

275



[illegible]





1004

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

Fairy Port Bass

Who's my prince? Who is - there my

1005

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

57

PICCOLO

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Viol. 1

Viol. 2

Vla.

Vcl.

Cb.

57

1018 **More broadly**  $\text{♩} = 78$

Fl.

Ob.

mp *espress.* **f**

Bb Cl.

Bb.

mp

Hr. 1

Hr. 2

can cond.

**f**

Per.

Hrp.

*cello* **Fairy Post Horn**

*Violins* **the end**

Friends, I pre - sent my obe - dience to you!

1019 **More broadly**  $\text{♩} = 78$

Vln. 1

Vln. 2

Vla.

Vcl.

*mp* **f** *espress.*

Cb.

1087 58

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

1087 58

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

over - all a long time! you're a far - y? A dog - c far - y? Forgive me.

1894 TO FLUTE

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

(Gm).....

for - give me. Your love - long - time - for - me - veils. More as love - as my re - long heart. my

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

one and. div.

con sord. div.

con sord. *pp*

*pp*



1042

FLUTE

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

Fairy Port Bass

with - er - re - ach - ing in - dy. my young sis - ter. I've let - tress you. I shall never your - self

1043

Viola 1 senza word.

Viola 2 senza word.

Vla.

Vcl.

Ch.

div.

**59** Più Mosso  $\text{♩} = 82$

286



*a tempo* *rit.*

Fl.

Ob.

B♭ Cl.

Ba.

No. 1

No. 2

Per.

Hrp.

Baron Grls

*a tempo* *rit.*

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

*a tempo* *rit.*

288

# INTERMEZZO

60 *a tempo*

FL.

Ob.

Ba. Cl.

Ba.

Hr. 1

Hr. 2

Parc.

Harp

AI GICI

Bell tree

*p*

Sheherazade

My

passing back to Sheherazade and the sultan

60 *a tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

C.

FL.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Piano

lord, morning has ar - rived! My stor - y will have to wait an - other day.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

**Sostenuto**  $\text{♩} = 66$

Fl. *mf*

Ob. *p*

B♭ Cl. *mf*

Ba. *mf*

Hr. 1 *mf*

Hr. 2 *mf*

Perc. *mf*

Piano *mf*

**Soltan** *Su.* *Su.*

And a hun-dred oth-ers I say! Your stor-y has gripped my im-ag - in - a - tion. My sweet - She - her - a -

**Sostenuto**  $\text{♩} = 66$

Vla. 1 *mf*

Vla. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*





Fl.  
Ob.  
B♭ Cl.  
Ba.  
Hr. 1  
Hr. 2  
Perc.  
Piano  
Soprano  
Tenor  
Violin I  
Violin II  
Viola  
Vcllo  
Cb.

*Sheherazade*  
There's a  
land shall end! Now, what of the prin-cess?

*div.*  
*pizz.*

*♩ = 80* Scene Six (Cont.)  
Moderato

61

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Per.

*back to the entrance, where the actors had been*  
Princess Strahl  
Harem Girls  
Nanny  
Knock on the door.  
Hail!...  
Visier  
Princess  
King  
Hail!...  
Visier, the door!

*someone's knocking at the palace door? King*  
*The Moor scurries off to see who it is*

61

*♩ = 80*  
Moderato  
arco div.

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

**Tibetan Merchant**

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

seek - ing the roy - al prince! Please spec - if - y.

Vizier

All

Coming over

Mer - chant, I am a hap - py man! Your

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

con sord.

div.

p

div. con sord.

p

con sord.

p

con sord.

p

pizz.

f

mf

pp

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

AL

Tibetan Merchant

TM.

ap-ple proved to be mir-ac-u-lous! As I prom-ised. My pay-ment...

Via. 1

Via. 2

Via.

Vcl.

Cb.

senza sord.

senza sord.

senza sord.

senza sord.

298

713

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

mon-ey, but rath-er I kind-ly in-sist that the prince take my daught-er's hand!

TM

the merchant reveals a lovely girl adorned with a diamond on her nose.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

714



Fl.  
 Ob.  
 B♭ Cl.  
 B♭.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Piano  
 Fairy Peri Bona  
 Don't they make a lov - ly coup - le?  
 Princess Strahl  
 Don't they make a love - ly coup - le?  
 All present, murmuring  
 Your daught - er? but I...  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

1718

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Piano

Vin. 1

Vin. 2

Vla.

Vcl.

Ob.

King  *seizing the opportunity*

Well

*He sees the girl is immediately attracted to her*

I could not... Well hel - lo there!

1719

63

Fl.

Ob.

B♭ Cl.

B♭

Hr. 1

Hr. 2

Per.

then!!! I guess that settles it! With two of my sons al - read - y - well, al - most

63

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

Fl.  
 Ob.  
 B♭-Cl.  
 Bn.  
 Hn. 1  
 Hn. 2  
 Perc.  
 Piano  
 Violin 1  
 Violin 2  
 Viola  
 Violoncello  
 Double Bass  
 Vocal Soloist

mar - ried, that leaves you, Ah - mad, to mar - ry my beaut - i - ful Prin - cess

Dynamics: *mp*, *mf*, *f*, *cresc.*  
 Articulations: *acc.*, *stacc.*, *trill*, *tr.*

**Poco meno**

FL. 117

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

These romantic couples now grace the stage

Princem Strahl

Wun - der-bar! *admirably to his own taste*

Strahl!

So you like large rip-pling mus-cles?

Heaven

in the Fairy

You planned this all a-

**Poco meno**

Vla. 1

Vla. 2

Vla.

Vcl.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

64

Fl.

Ob.

B. Cl.

Ba.

Hr. 1

Hr. 2

Perc.

slide rod across cym.

pp

Princess Strahl

Man y hun dred miles laid be twen each oth er's hearts. When a... one heard our

long? My mag - ic ap - py - ing tube brough me o'er to you.

64

Vla. 1

solo

p dolce

div.

ppp

Vla. 2

div.

ppp

Vla.

Vcl.

ppp

Ob.

ppp

123

*riten.*

Fl.

Ob.

B♭ Cl.

Bn.

Hr. 1

Hr. 2

Perc.

*f*

*rit.*

cries some fate un seen a rit ed us, some fate di vine.

brought me o'er to you.

*f*

*riten.*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

*arco*

*a tempo*

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

P.S.

Though Al-i's ar-row had gone a - stray— Your broth - er's ten - der care— saved my

Ab.

Though Al-i's ar-row had gone a - stray— my broth - er's care saved your

*a tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.



FL. *no*

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

*Al Ch*

P.S.

life to share with you. Ah. Happiest of days will be our wedding day.

life, weaved you. Happiest of days will be our wedding day. We give thanks to the

div. *mf* *p*

Via. 1

Via. 2

Via.

Vcl.

Ch.

*rit.*

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Per.

*me. cym.*

*f*

P.S.

Who watch in the star-ry night - - - sky - a - bove!

Ah

gods - of love, who watch in the star-ry night - - - sky - a - bove!

*rit.*

*div.*

*cresc.*

*unia.*

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

*cresc.*

*f*

310

115a **65** *Allegro*  $\text{♩} = 100$

Fl.

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Harp

F.

P.St.

H.G.

N.

Alto.

V./T.M.

Ma.

AL.

K.

Turn a - way the death bed! The prin - ces waits in - stead! For

115a **65** *Allegro*  $\text{♩} = 100$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

1

1168

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.S.

H.G.

N.

Alto.

V./T.M.

Ha.

Al.

K.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*f*

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

peace! The long has made his choice! He - - - peace! He - - - peace! Let's

314

1778

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Per.

Hrp.

F.

P.S.

H.G.

N.

A.M.

V./T.M.

Ho.

AL

K.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

We will keep... dance and shine... We will keep... dance and shine... We will keep...

1778

And div.



316

317

1182 67

FL. *sf*

Ob. *sf*

B♭ Cl. *sf*

Ba. *sf*

Hr. 1

Hr. 2

Perc.

Harp.

F. safe - ty! Let's sing so - gain - er in the

P.S. safe - ty! Let's sing so - gain - er in the

H.G. safe - ty! Let's sing so - gain - er in the

N. safe - ty! Let's sing so - gain - er in the

Ahn. We can breath safe - ty! Let's sing so - gain - er in the

V./T.M. We can breath safe - ty! Let's sing so - gain - er in the

Hu. We can breath safe - ty! Let's sing so - gain - er in the

AL. We can breath safe - ty! Let's sing so - gain - er in the

K. We can breath safe - ty! Let's sing so - gain - er in the

1182 67

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

1187

Fl.

Ob.

B♭ Cl.

Ba.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.S.

M.G.

N.

Alm.

V./T.M.

Ma.

AL

K.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

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320

This page of a musical score, numbered 321, contains staves for various instruments and voices. The staves are arranged vertically and labeled on the right side. The instruments and voices included are:

- Ob.
- VP
- VB
- Vln. 2
- Vln. 1
- K.
- Al.
- Hr.
- V/CLM
- Abn.
- N.
- H.C.
- P.S.
- F.
- Hrp.
- Perc.
- Hr. 2
- Hr. 1
- Bt.
- B.C.
- Dr.
- Pf.

The score features complex musical notation, including notes, rests, and dynamic markings. A specific instruction is visible on the F. staff: "Forte and continuous motion at this point to end."



323



FL

Ob.

B♭ Cl.

B♭.

Hr. 1

Hr. 2

Perc.

Hrp.

F.

P.S.

H.G.

N.

Alm.

V.T.M.

Hr.

AL

K.

Vln. 1

Vln. 2

Vln.

Vcl.

Ch.

120

121

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